

# The Musical World.

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VOL. 49—No. 18.

SATURDAY, MAY 6, 1871.

PRICE { 4d. Unstamped.  
5d. Stamped.

**CRYSTAL PALACE.**—THIS DAY, MAY 6th, at Three.—GRAND SUMMER CONCERT (first of the series). Mdlle. Ilma di Murska, Mdlle. Trebelli-Bettini, Mdlle. Leon Duval, Mdlle. Cecile Fernandez, Signor Fancelli, Signor Bentham, Signor Morlami, and Signor Borella. Solo violin, Madame Norman Neruda. Conductor, Mr. Manks.

Admission by payment at the doors Five shillings, or by Guinea Season Tickets. Half-a-crown Admission Tickets and May Guinea Season Tickets at the Palace, and 2, Exeter-Hall.

## THIS EVENING, HER MAJESTY'S OPERA, DRURY LANE.

THIS DAY.

(SATURDAY), MAY 6, will be performed Beethoven's Opera "FIDELIO." Flores- tano, Signor Vizzani; Jacquino, Signor Rinaldin; Pizzaro, Signor Agnesi; Rocco, Signor Foli; Il Ministro, Signor Caravoglio; Marcellina, Madame Sinolo; and Leonora (Fidelio), Mdlle. Tietjens. To conclude with the second act of the Ballet, "GISELLE," ou, les Willis. Albert, M. Francesco; Hilarion, M. Alberti; Le Prince, M. Rubi; Wilfred, M. Corelli; Myrthe (Reine des Willis), Mdlle. Berta Linda; and Giselle, Mdlle. Katti Lanner.

## PROSPECTIVE ARRANGEMENTS.

NEXT WEEK.—Second Appearance of Mdlle. Marie Marimon.

TUESDAY Next, May 9, will be repeated Bellini's Opera, "LA SONNAMBULA." Elvino, Signor Fancelli; Il Conte Rodolfo, Signor Agnesi; Un Notaro, Signor Rinaldin; Alessio, Signor Casaboni; Lisa, Mdlle. Bauermeister; Teresa, Mdlle. Cruise; and Amina, Mdlle. Marie Marimon (their second appearance in England). To which will be added the Second Concert of the Ballet, Giselle, "OU, LES WILLIS."

THURSDAY Next, May 11, Subscription Night (being the second of the "four subscription Thursdays" announced in the prospectus). Meyerbeer's Opera, "LES HUGUENOTS." Raoul di Nangi, Signor Nicolini (his second appearance); De Coise, Signor Sinigaglia; Tatanne, Signor Rinaldin; Corfufo, Signor Caravoglio; Il Conte di Briis, Signor Agnesi; Il Conte di Nevers, Signor Sparafame; De Rotz, Signor Rocco; Meru, Signor Casaboni; Marcello, Signor Foli; Margherita de Valois, Mdlle. Ilma di Murska; Urbano, Madame Trebelli-Bettini; Dama d'Onore, Mdlle. Bauermeister; and Valentine, Mdlle. Tietjens. The incidental Divertissements will be supported by Mdlle. Fioretta, Mdlle. Blanche Ricoldi and the corps de ballet.

SATURDAY, MAY 13, third appearance of Mdlle. Marie Marimon. Director of the Music and Conductor.—SIR MICHAEL COSTA.

The doors will open at Eight o'clock and the Opera will commence at Half-past Eight.

Stalls, £1 1s.; Dress Circle, 10s. 6d.; Amphitheatre stalls, 7s. and 5s.; Gallery, 2s. Boxes, stalls, and tickets may be obtained of Mr. Bailey, at Her Majesty's Opera Box-office, Drury Lane, open daily from 10 to 5; also of the principal librarians and music-sellers.

**M. R. AUSTIN'S ANNUAL EVENING CONCERT.**—St. James's Hall.—Wednesday, May 17. Commence at 8 o'clock. Mdlle. Titieno, Miss Edith Wynne, Miss Ellen Dalton, Miss Jenny Pratt, and Madame Trebelli-Bettini; Signor Morlami, Mr. Maybrick, Mr. George Perren, and Mr. Sims Reeves. Pianoforte, Miss Clinton Fynes and Mr. F. H. Cowen. Conductor, Sir Julius Benedict. Sofa stalls, 10s. 6d.; family ticket (to admit five), £2 2s.; arena stalls, 6s.; balcony stalls, 6s.; balcony, 3s.; arena, 2s.; admission 1s. Tickets to be had of Mr. AUSTIN, St. James's Hall, Piccadilly, and of all music publishers.

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Her Serene Highness the Princess Edward of SAXE WEIMAR.

The Duchess of WELLINGTON.

The Duchess of ROXBURGH.

The Marchioness of WESTMINSTER.

LADY SUSAN VANE TEMPEST.

**MADAME SIDNEY PRATTEN'S GUITAR RECITAL** will take place on WEDNESDAY, MAY 17th, 1871, at 27, Harley Street, Cavendish Square, at Three o'clock. Madame PRATTEN will play Selections from the compositions of the celebrated Writers for the Guitar, Giuliani, Sor, Leonard Schultz, and her own, and Giuliani's three rondos for two Guitars. With an amateur, a pupil of Madame PRATTEN. Further particulars will be announced. Tickets, 10s. 6d.; Reserved Seats, 15s.—To be had at Madame PRATTEN's Residence, 38, Welbeck Street, Cavendish Square, W.

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## NEW PHILHARMONIC CONCERTS.

THE Second Concert of the Season will take place at St. JAMES'S HALL, on WEDNESDAY EVENING, May, 10th, 1871, at Eight o'clock, when will be performed Spohr's Symphony, "The Power of Sound," Mendelssohn's Violin Concerto, Beethoven's Pianoforte Concerto, in B flat, and other works. Vocalist, Mdlle. Sessi (by permission of the Director of the Royal Italian Opera); Violinist, Signor Sivori; Pianist, M. Bille.

### PART I.

OVERTURE, "Rosamunde"	..	..	..	..	Schubert.
ARIA	..	..	..	..	Rossini.
CONCERTO, Violin	..	..	..	..	Mendelssohn.
ARIA	..	..	..	..	Meyerbeer.
SYMPHONY, "Die Weise der Tone."	..	..	..	..	Spohr.

### PART II.

CHORUS	..	..	..	..	Syriac.
CONCERTO, in B flat, No. 2, for Pianoforte	..	..	..	..	Beethoven.
M. BILLE.	..	..	..	..	
ARIA	..	..	..	..	Bellini.
OVERTURE, "Abencerages"	..	..	..	..	Cherubini.

Conductor .. Professor WYLDE, Mus. Doc.

**PHILHARMONIC SOCIETY.**—Conductor—Mr. W. G. Cawas.—NEXT CONCERT, MONDAY, May 8, St. James's Hall. Pianoforte, Mdlle. Starvady (Wilhelmina Claus). Contra-basso, Signor Bottesini. Mdlle. Regan and Mr. Jules Stockhausen. Stalls 10s. 6d. and 7s. Lamborn Cock & Co., 63, New Bond Street; Austin's Ticket Office, St. James's Hall.

**M. DILLE. BONDY** begins to announce that her ANNUAL MORNING CONCERT will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on SATURDAY, May 13th. To commence at Three o'clock. Vocalists—Miss Banks and Mr. J. W. Turner. Instrumentalists—Pianoforte, Mdlle. Bondy and Mr. W. Ganz. Violin, Herr Josef Ludwig. Clarionet, Mr. Lazarus. Conductor—Mr. W. Ganz. Reserved Seats, 10s. 6d.; Family Tickets, to admit Three, One Guinea; Unreserved Seats, 5s. Tickets to be had of Mr. Hall, at the Rooms, and of Mdlle. Bondy, 17, South Molton Street, Grosvenor Square.

**ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN.**—Instituted in 1738; incorporated by Royal Charter, 1789.

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The ANNUAL PERFORMANCE of Handel's Oratorio "MESSIAH," will take place at St. James's Hall on FRIDAY EVENING, May 12. Conductor—Mr. W. G. Cawas. Principal violin, Mr. J. T. Willy; trumpet, Mr. T. Harper; organist, Mr. E. J. Hopkins. Tickets, 10s. 6d., 5s., and 2s. 6d., at Austin's, St. James's Hall; L. Cook & Co.'s, No. 63, New Bond Street, Chappell's, Mitchell's, Keith & Prowse's, and Hays'.

**M. R. FREDERICK CHATTERTON'S HARP RECITAL**, at the QUEEN'S CONCERT ROOMS, Hanover Square, THURSDAY, May 11th, at Three. Stalls 10s. 6d., Tickets 5s., and programme at the Music publishers, at the Rooms, and of Mr. Chatterton, 14, Clifton Road, N.W.

## FRANCESCO BERGER'S

AND

MADAME BERGER-LASCELLES'

EVENING CONCERT,

HANOVER SQUARE ROOMS,

MAY 15th.

Mdlle. Corani, Miss Katherine Poyntz, and Madame Berger-Lascelles; Herr Nordblom, M. Waldeck, and Mr. Harley Vining; Signor Sivori, Herr Lidel, Mr. Lazarus, M. Francesco Berger, and Signor Bottesini. Stalls and Reserved Seats at Olivier's; and Lamborn Cock's, New Bond Street.

**M. DILLES. NOÉMÉE AND CLÉMENCE WALTEUFEL** will give a MORNING CONCERT at the BEETHOVEN ROOMS, 27, Harley Street, on WEDNESDAY, 10th May, at Three o'clock, assisted by Miss Elena Angèle, M.M. Sainton, Maybrick and Sheddock. 9, Percy Street, Bedford Square, W.C.

**M. ALEXANDRE BILLET** has the honour to announce that he will give a PIANOFORTE RECITAL, at St. GEORGE'S HALL, Langham Place, on Thursday, May 18, 1871, at Three o'clock precisely. M. BILLET will be assisted by (Violin) Signor Sivori; (Viola) M. Goffie; (Violoncello) M. Paque. Vocalists, Miss Muir and M. Walbrook. Sofa stalls, 10s. 6d.; Reserved seats, 5s. 6d. Front Gallery, 2s. 6d.; Back Gallery, 1s. Tickets may be obtained of Messrs. LAMBORN COCK & CO., 63, New Bond Street; CHAPPELL & CO., 50, New Bond Street; OLLIVIER, 39, Old Bond Street; and at St. George's Hall, Regent Street.

**M. R. EMILE BERGER** will return to London for the Season on the 22nd of May. All communications to be addressed to 244, Regent Street, London, W.

**HERR LEHMEYER** has the honour to announce that his ANNUAL MORNING CONCERT will take place on WEDNESDAY, the 14th JUNE, at St. GEORGE'S HALL, when he will be assisted by some eminent artists. For particulars, and also all Engagements for Concerts, address to Herr Lehmeier, 14, Store Street, Bedford Square.

UNDER THE IMMEDIATE PATRONAGE OF  
Their Royal Highnesses the Prince and Princess of WALES,  
Their Royal Highnesses the Prince and Princess CHRISTIAN.  
Her Royal Highness the Duchess of CAMBRIDGE.  
His Serene Highness the Prince of TECK and Her Royal Highness the  
Princess MARY ADELAIDE of TECK.

**SIR J. BENEDICT** begs respectfully to announce that his ANNUAL GRAND MORNING CONCERT, on the same scale as in former years, is fixed for WEDNESDAY, 31st MAY, 1871, at the FLORAL HALL, Covent Garden.

**MRS. JOHN MACFARREN** has the honour to announce to her Pupils and Friends that her GRAND MORNING CONCERT will take place on THURSDAY, MAY 25th, 1871, at St. GEORGE'S HALL, from half-past Two till Five. Vocalists—Mlle. Liebhart, Miss Banks, and Miss Edith Wynne; Miss Annie Sinclair, Miss Jessie Royd, Miss Harmon, Miss Marion Severn, and Madame Patey; Signor Gardoni, Mr. George Perren, Mr. Patey, and M. Jules Lefort. Pianoforte, Mrs. John Macfarren, Clarinet, Mr. Lazarus. Violoncello, Herr Danbier. Contrabasso, Signor Bottesini. Conductors—Herr Ganz and Mr. WALTER MACFARREN. The Pianoforte by Erard. Tickets may be obtained at Austin's Office, 28, Piccadilly; Duncan Davison & Co.'s, 244, Regent Street; and of Mrs. John Macfarren, 15, Albert Street, Gloucester Gate, N.W.

**GLASGOW.—CITY HALL.—SATURDAY EVENING CONCERTS.** (Conducted by the Directors of the Glasgow Abstainers' Union, Mr. JAMES ARLIE, Secretary.) The EIGHTEENTH SEASON commences next September, to arrange for which Mr. Arlie will be in London for Ten days from the 9th instant, and may be communicated with at Angus' Hotel, 23, New Bridge Street, Blackfriars.

#### "ALICE, WHERE ART THOU?"

**M. R. NORDEBLOM** (principal tenor of Madame Parepa-Rosa's Opera Troupe) will sing, by desire, the popular romance, "ALICE, WHERE ART THOU?" on Monday, the 15th May, at Madame Berger-Lascelles' Grand Evening Concert, Hanover Square.

**M. R. W. H. CUMMINGS** begs to announce that he will return to England on Saturday the 27th May, on the termination of his engagement at the Triennial Festival of the Handel and Haydn Society, to be held at Boston, in America, on the 9th, 10th, 11th, 12th, 13th, and 14th May next. All applications respecting engagements to be made to Mr. George Dolby, 52, New Bond Street, London, W.

**MADAME RUDERSDORFF** begs to announce that she will return to England on Saturday the 27th May, on the termination of her engagement at the Triennial Festival of the Handel and Haydn Society, to be held at Boston, in America, on the 9th, 10th, 11th, 12th, 13th, and 14th May next. All applications respecting engagements to be made to Mr. George Dolby, 52, New Bond Street, London, W.

**M. R. HANDEL GEAR**, Professor of Singing, begs to announce to his Friends and Pupils his RETURN to Town.—66, Seymour Street, Portman Square, W.

#### REMOVAL.

**MADAME ARABELLA GODDARD** begs to inform her Pupils and Friends that she has REMOVED from Upper Wimpole Street to Ivy Lodge, 49, Finchley Road, St. John's Wood.

#### REMOVAL.

**M. R. FRANK ELMORE** begs to announce that he has REMOVED to 30, Colville Square, Notting Hill, W., where all letters respecting engagements for Oratorios, Concerts, and Lessons in Singing must be addressed.

**M. R. CHARLES STANTON** (Tenor) is open to Engagements for Concerts, Oratorio, and Operetta.—55, Berners Street, W.

**M. R. VINCENT LINA GLOVER**, the Irish Cantatrice, will sing MISS LINA GLOVER, the Irish Cantatrice, will sing "THE SONG OF MAY," and WELLINGTON GUERNSEY's popular Waltz aria; "THE NAIDES," at Madame Pratin's Concert, Beethoven Rooms, Wednesday, May 17th.

#### ARRIVAL.

**HERR REICHARDT** has Returned to town from the Continent. Address, Thurloe Cottage, Thurloe Square, Brompton.

**MISS ANNA JONES** (Associate of the London Academy of Music, and late Pupil of Signor Schira's) gives Lessons in Singing. For terms apply to Miss A. Jones, 4, Mortimer Street, Regent Street, W.

#### "THE SONG OF MAY."

**MADAME ALFIARDI** will sing WALLACE'S "SONG OF MAY," and WELLINGTON GUERNSEY's popular waltz aria, "THE NAIDES," at Madame Bertin's Evening Concert, Westbourne Hall, Bayswater, May 4th, and also at the Bow Literary Institute, May 13th.

#### "ALICE."

**MISS M. LANGLEY**, pupil of Mr. Lansdowne Cottell, will play ASCHER'S popular arrangement of "ALICE," at the Westbourne Hall, May 4th, and Bow Institute, May 13th.

#### "ALICE, WHERE ART THOU?"

**M. R. GEORGE PERREN** will sing ASCHER'S popular romance, "ALICE, WHERE ART THOU?" (by desire) at Mr. Austin's Evening Concert, St. James's Hall, May 17th.

**M. R. W. C. BELL** will sing WELLINGTON GUERNSEY'S new song, "HAROLD," at Madame Bertin's Evening Concert, Westbourne Hall, May 4th, and at the Bow Institute, May 13th.

#### WANTED.

**MUSICAL ASSISTANT.**—Wanted by the advertiser a Situation in Town or Country.—Address, L. F. H., 32, Albion Street, Hyde Park Square.

#### "I NAVIGANTI"

**MISS KATHERINE POYNTZ**, MR. NORDEBLOM, and MR. HARLEY VANNING, will sing RANDEGGER'S trio, "I NAVIGANTI," at Madame Berger-Lascelles' Grand Evening Concert, 15th May, at the Queen's Concert Rooms.

#### GRAND MARCH.

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By BERNARD FAREBROTHER,

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**BRIGHTON CONCERT AGENTS,**  
**PIANOFORTE AND MUSICSELLERS.**

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WARWICK MANSION.

## HER MAJESTY'S OPERA.

Mr. Mapleson at present gives three performances a week, and as these three performances are under the direction of Sir Michael Costa, it is not at all surprising that, in regard to what is conventionally termed "ensemble," they should be uniformly excellent. Since we referred to the proceedings at Drury-lane, *Lucrezia Borgia* has been repeated, while *Linda di Chamouni*, *Norma*, *Il Trovatore*, and *Faust* have been successively produced. About these operas, independently of the singers who take part in them, there is very little to say. They have been sufficiently hackneyed, and the wonder is how, through no matter what expedient, they can still occasionally prove attractive. It will be borne in mind that, though by far the youngest of the three, M. Gounod's *Faust* has been oftener given since its production at the Théâtre Lyrique, in 1859, than any other opera, modern or ancient; and that, in all probability, more "Margarets" have cropped up here and abroad in the course of 12 years than "Lindas" in 30, or "Normas" in 40. This makes M. Gounod's *chef d'œuvre* actually the greatest prodigy of the three.

*Linda di Chamouni* was selected for the re-appearance of Mdlle. Ilma di Murska, which great attraction had other attractions to back it up. First, the part of Carlo, Linda's *inamorato*, was allotted to Mr. Bentham, a new tenor; then, Signor Moriami, a new baritone, played Antonio, Linda's father; then, Signor Borella, the much-praised *buffo*, from the recent Italian Opera Company at the Lyceum, assumed the character of the Marquis de Boisfleury; next, that excellent French bass, Signor Agnese, represented the careful and far-seeing village Prefect; and last, not least, Madame Trebelli-Bettini was Pierotto.

This was the second opera in which Mdlle. di Murska appeared, when, in 1865, as an entire stranger, she had taken operatic London by storm with the scene of the madness in *Lucia di Lammermoor*. Her Linda created a powerful impression at that time, and has ever since been one of her capital efforts. The impulsiveness and marked originality which distinguish her as an actress find ample means of expression in the dramatic situations; while the music affords her many favourable opportunities of displaying the extraordinary compass of her voice, together with her perfect command of the "shake," the "staccato," and other vocal artifices which help to constitute a *bravura* singer of the first class. We need not again describe Mdlle. di Murska's Linda step by step; in fact there is nothing to be said about it which has not been said already, more than once. Enough that from the opening *cavatina*, "O luce di quest' anima," in which the Swiss girl gives vent to her innocent delight at the thought of an approaching union with the lover of her choice, to the last scene of all, where a temporary derangement, resulting from strong mental depression, so different from the hopeless madness of Lucia, has to be depicted, Mdlle. di Murska revealed all those qualities by which she has earned the admiration of connoisseurs. In strict propriety, objection might be taken to her interpolation of an air by Proch, instead of Donizetti's own *finale*; but her execution of the variations is so unique and wonderful that criticism is disarmed. The same sensation was created as on previous occasions by this elaborate piece of vocal display, although it came at the very end of the opera. How Madame-Trebelli Bettini—whose contralto voice, yielding rich and mellow tones without effort, and therefore exacting no effort in its mechanical production, has at the present time few equals—gives the quaint and tuneful music of Pierotto is well known. Both Signor Moriami and Signor Agnese were received with favour. Signor Moriami, who is young, has not only a capable baritone voice of which he knows how to make use, but, while somewhat given to exaggeration, is seemingly an intelligent actor. Signor Agnese, a Frenchman who was last with us in 1865 (at Her Majesty's Theatre), besides possessing a sonorous and telling bass, is a practised singer and good comedian. The duet in which the Perfect warns Antonio against the designs of the Marquis de Boisfleury (Act 1), as sung and acted by these gentlemen, was one of the features of the evening. Signor Borella gave a bustling portrayal of the amorous old Marquis. This clever *buffo* is inclined to speak too much and sing too little; he is also occasionally a little over boisterous; but, on the other hand, he has commendable points, and may do real service. The character of De Boisfleury, it is but just to add, offers small

opportunity for bringing out the best qualities of Signor Borella, whose *forte* is certainly not humour. Mr. Bentham, the young English tenor, must abide his time and acquire experience. That he possesses a voice to be envied none can dispute; moreover, he has talent in the bargain. The nervous timidity which prevented him from doing justice to his natural gifts on the night of his first appearance was not to be wondered at. When an amateur comes forward as a professor he finds himself at once in the midst of wholly different surroundings. There was, however, much to commend in Mr. Bentham's performance; he gave parts of "A consolarmi affrettati," the familiar duet with Linda, remarkably well, equally so parts of the soliloquy in Linda's house (Act) 2, and elsewhere in the opera showed excellent intentions. How much Mr. Bentham has to learn he must soon discover; and if, as we believe, he is both industrious and intelligent, he will set about diligently to perfect himself. *Linda di Chamouni* is by no means one of the brightest inspirations of the prolific Donizetti, although when preparing it for Vienna, the city of Haydn, Mozart, and Beethoven, he bestowed unusual labour upon his work. Donizetti generally succeeded best when attempting least, and we cannot but feel conscious of a certain heaviness about this opera which must always militate against its universal popularity. It contains, however, among other noticeable things, some very effective concerted pieces, and the *finale* to the first act, the choral and orchestral parts of which were splendidly given on the occasion under notice, may be cited as perhaps the most striking of them all. But the merits and demerits of *Linda di Chamouni* have been so frequently discussed that it would be tiresome further to dwell upon them.

To *Linda* succeeded *Norma*, with three of the chief parts assigned to the same artists as in the last winter season at the Royal Italian Opera. Mdlle. Tietjens was the Druid Priestess, Madame Sinico was Adalgisa, and Signor Fancelli was Pollio. The character of Oroveso, Chief of the Druids, was undertaken by Signor Foli, and the subordinate parts of Clotilde and Flavio devolved upon Mdlle. Bauermeister and Signor Rinaldini. What can be said of *Norma* that has not been said to satiety? Absolutely nothing; and as little can be written about the admirable impersonation of the heroine by Mdlle. Tietjens, now almost as familiar a stage figure as the Norma of Giulia Grisi, in days gone by. Somewhat "out of voice" at the commencement, Mdlle. Tietjens, nevertheless, gave "Casta diva," and its showy sequel, "Ah bello a me ritorno," like the consummate artist she is; and, warming as she proceeded with her task, imparted fine effect to the declamatory passages, "Oh, non tremare, o perfido," &c., in the great trio at the end of Act 1. These evoked the enthusiasm of a not over-demonstrative audience. The remainder was what all opera-goers know full well, and when the erring priestess, together with the repentant Pollio, was dragged to the burning pile, the curtain dropped upon one of the old successes. There is no Adalgisa now to surpass the Adalgisa of Madame Sinico, who sang well throughout, and fairly divided the honours with Mdlle. Tietjens in the much-admired duet, "Deh! con te li prendi," one of the capital displays of the evening. Signor Fancelli, as times go, is about as good a Pollio as could be named; although, like his predecessors and superiors, he fails to invest that contemptible personage with anything like dramatic interest. The ample voice of Signor Foli and his imposing stage presence are exactly suited to Oroveso. The general execution, choral and instrumental, of Bellini's still popular work was, as under the circumstances might have been anticipated, irreproachable.

After the opera, the first act from Adolphe Adam's once-renowned ballet, *Giselle*, was presented, with two very clever ladies as the heroine and the Queen of the Wilis. Mdlle. Katti Lanner (*Giselle*), daughter, we believe, of the celebrated waltz composer, rival to the still more celebrated Strauss, is not only a finished dancer, but an expressive pantomimist, as was especially manifested in the scene of *Giselle's* death. As a mistress of the terpsichorean art, Mdlle. Berta Linda (the Queen) is her worthy companion; and, indeed, although Carlotta Grisi and Perrot no longer exist, the whole "troop"—including Mdlles. Schultz and Rubi, MM. Albert, and Correlli—is efficient. Whether Mr. Mapleson can succeed in reviving "the glories of the ballet" time alone will show.

The first performance of *Faust* was interesting for more reasons

than one. Before all must be cited the almost faultless manner in which the orchestra played from beginning to end. If our distinguished visitor, M. Gounod, was present, he must, however exacting, have been satisfied with the way in which this part of his highly-finished score was brought out. The rest may not have been precisely of the same calibre, but there was still much to be commended. Mdlle. Léon Duval is no stranger, having appeared among us frequently, both upon the stage and in the concert-room. Her impersonation of Margaret, during the winter season of last year, at the Royal Italian Opera, was noticed at the time, and we find no reason to modify the opinion then expressed. Endowed with a graceful and prepossessing appearance, Mdlle. Duval looks the character to the life, dresses it in classical perfection, and acts it with unmistakable intelligence. But to the adequate execution of the music throughout she is hardly at present quite equal, though she rendered many passages extremely well, and, on the whole, made a favourable impression. It is unfortunate for new aspirants emboldened to essay the character of Margaret, that they are forced to stand the test of comparison with some of the most eminent artists of the time. How many Margarets have appeared in London, and been merely tolerated, we need not say; but it is only just to admit that among Margarets of the second class Mdlle. Duval shines pre-eminent. The Faust of the evening was Signor Nicolini, in whom, or we are much mistaken, Mr. Mapleson has obtained an acquisition. This gentleman's one appearance at the Royal Italian Opera, in the summer of 1866 as Edgardo, (to the Lucia of Mdlle. Adelina Patti), did not afford us a fair opportunity of judging him. Since that time, however, he has acquired considerable reputation on the Continent, and more especially in Paris. That he is a Frenchman born is pretty well known to frequenters of the Opera. He has certainly made great progress, both as singer and actor. Good-looking, and with an effective stage presence, Signor Nicolini has also a legitimate tenor voice of agreeable quality and under easy command. There was much to praise in his performance on the occasion under notice. His delivery, for example, of the soliloquy, "Salve! dimora" (violin obbligato M. Sainton), was so expressive and well-balanced that the audience would willingly have listened to it a second time, as was shown by the almost unanimous applause. In the duet with Margaret, Signor Nicolini was even better, and as this was also the occasion of which Mdlle. Léon Duval took most signal advantage, the scene of the garden was a genuine success, and earned a genuine "recall" for both artists. The new baritone, Signor Sparapani, who played Valentine, has a voice of pleasing quality, and is a fair actor. His death scene was especially good. The Siebel of Madame Trebelli—who was, as usual, encored in the interpolated romance, "Quando a lieta," which she sang, as she always does, to perfection—the Mephistopheles of Signor Foli, and the Martha of Mdlle. Bauermeister, need not be described. On the whole, this performance of M. Gounod's most popular work was highly creditable to the theatre.

At the repetition of *Linda di Chamouni* on Thursday night it is fair to add that Mr. Bentham seemed much less nervous; at all events, he sang much better.

The mere statement that the opera on Saturday night was the *Trovatore*, and that the principal characters were sustained by Mdlle. Tietjens (Leonora), Madame Trebelli (Azucena), Mdlle. Bauermeister (Inez), Signor Fancelli (Manrico), Signor Moriam (Count di Luna), and Signor Foli (Fernando), would almost suffice. The only new feature in the distribution of the *dramatis personae* was the Count di Luna of Signor Moriam. This baritone takes the super-sentimental air, "Il balen del suo sorriso" slower than most of his contemporaries, but not, on that account, as was shown by the unusual coldness of the audience, with any gain to the effect. Other parts of his performance were excellent. That Signor Fancelli was encored in "Ah! si ben mio," and again, with Mdlle. Tietjens, in the "Miserere," will be readily believed.

*Linda* (Mdlle. Marimon being unwell), was repeated on Tuesday.

ANTWERP.—The opera of *Les Roussalkus*, by the Baroness de Maistre, has been produced at the Théâtre Royal, but achieved only a succès d'estime.

#### ROYAL ITALIAN OPERA.

The opera on Saturday night was *La Favorita*, in which Madame Pauline Lucca being unwell, the part of Leonora was undertaken at a very short notice by Mdlle. Scalchi. Happily, the music was written for a low mezzo soprano voice, the famous Madame Rosina Stoltz having been the original. Mdlle. Scalchi, however, deserves not the less unqualified praise for the readiness with which she undertook a task of more than common difficulty; and for the ability with which she acquitted herself throughout. The audience, under the circumstances, were naturally disposed in her favour, and rewarded her with every sign of approval, recalling her after the air, "O mio Fernando." By this effort Mdlle. Scalchi has raised herself a step in public opinion. Her success was quite legitimate. There was also another very important change in the cast of *La Favorita*, Signor Mario assuming the character of Ferdinando in place of Signor Mongini. Welcome at all times, if only on account of its pathetic and beautiful last act, Donizetti's best French opera is doubly welcome when Signor Mario undertakes to represent the hero—a part in which he has never had a rival. Of the earlier scenes it is unnecessary to speak; but to pass over the *finale* to Act 3, where Ferdinando, informed by the courtiers that, in accepting the hand of Leonora, he has pledged himself to the mistress of the King, burns under the sense of unmerited dishonour, repudiates the favours which have been heaped upon him, breaks his sword in two, and casts the fragments at the feet of his ungrateful monarch, would be unjust. In this fine situation the acting and singing of Signor Mario were beyond praise, and as of old entitled him to be called the greatest lyric comedian of the Italian stage. Nothing more striking and impressive has been witnessed by the present generation of opera-goers. The singer, indeed, was inspired; and the audience, no wonder, were roused to enthusiasm. After a summons for the chief performers in the *finale*, there was a general cry for "Mario," in answer to which the great artist came forward alone, and was applauded according to his deserts.

The opera on Monday was *La Traviata*, Mdlle. Sessi playing Violetta, as before, Signor Naudin making his first appearance as Alfredo, and Signor Graziani his first appearance as Germont the elder. The *Barbiere* was repeated on Tuesday, with Signor Bettini (Signor Mario being unwell) as Almaviva. On Thursday we had the three acts of *Guillaume Tell*; and last night *Dinorah* (of which more next week). The opera announced for this evening is *Fra Diavolo*.

#### MUSIC AT BERLIN.

Herr Bernhard Hopffer's opera, *Frithjof*, has been repeated several times at the Royal Operahouse.—The Emperor of Austria has conferred upon Herr von Lens the Commander's Cross of the Francis Joseph Order, in consideration of the "extraordinary literary services rendered to the cause of music" by that gentleman.—Herr Joseph Gung'l is about commencing a series of concerts in the Concerthaus.—A *Matinée* was given the other day for the benefit of the choristers at the Royal Operahouse. The vocalists were Madames Brandt, Mallinger, Lehmann, Herren Niemann, Betz, Behrens, Wowsky, Kruger, and Fricke, who all contributed, with more or less success, their quota to the entertainment. Herr Franz Bendel played a barcarole of his own composition, and the Abbate Franz Liszt's arrangement of the *Tannhäuser* March. The orchestra performed Mendelssohn's overture to *Atalante*, and the chorus gave Herr Wierst's "Kaisermarsch." One would have fancied that such an array of names would have attracted a very numerous audience. Such was not the case. The attendance was respectable; no more.—As already announced in the *Musical World*, Herr Richard Wagner will arrive here very shortly. The members of the Association of Berlin Musicians talk of giving, in compliment to him, a performance of some of his works at the Singacademie. As yet, however, they merely talk; there is nothing definitively settled, except that a grand dinner, or "*Festmahl*," as the Germans style it, will be got up in honour of the author-composer. This is almost a certainty. Herr Wagner, on his part, will give a grand concert at the Operahouse, for the benefit of the worthy Berliners and his own.

## MISS SOPHIA AND MISS FRANCESCA FERRARI'S CONCERT.

The Concert given by the Misses Ferrari, on Saturday morning, the 29th inst., at the Hanover Square Rooms, excited more than usual interest, and being the first presented in the name of these young artists, the rooms were naturally crowded by a fashionable audience. This is not to be wondered at, knowing, as most of our readers do, the esteem in which their lamented father was held by all acquainted with him professionally as well as privately. The excellent foundation laid for the vocal studies of his daughters by the late Signor Ferrari, whose system for the formation and cultivation of the voice has long been known and esteemed, has borne excellent fruit. The young ladies are now fairly launched on the wide sea of art, over which, judging from what we heard on the occasion under notice, they will make a calm and prosperous voyage.

The piece selected for the introduction of the young sisters was from Mozart's *Così fan tutte*, "Prenderò quel Brunettino," a duet admirably adapted to the occasion—our readers will readily understand a nervous one—and which enabled the public to judge at once of the qualifications of both. In Auber's duet from *The Crown Diamonds*, "In the deep ravine," which they sang afterwards, their facility of execution had scope for display, and that they successfully availed themselves of the opportunity, the warm applause bestowed at the conclusion fully proved. The other concerted pieces in which the sisters joined were the "Spinning-wheel Quartet," (Martha), in which they had the valuable aid of Signor Gardoni and Herr Jules Stockhausen. The vocal solos were entrusted to Miss Sophia Ferrari, whose silvery quality of voice and facile execution were brought prominently forward by the *aria* from Auber's *Massanella*, "Plaisir du rang sublime," and her distinct enunciation and artistic feeling in an English song by Mr. Arthur Sullivan, "The Maiden's Story." Beside the pieces we have named, Miss Sophia Ferrari joined Signor Gardoni and Herr Stockhausen in Signor Randegger's popular trio, "I Naviganti," and Signor Gardoni in M. Gounod's duet from *Philomen and Baucis*, "Du repos voici l'heure." After each performance we need scarcely say that the young artists were cordially recalled to the platform, to receive the well merited applause of the audience. In short, the Misses Ferrari are a welcome and valuable addition to the concert room, and there is no doubt of their taking a high position in the profession to which they have devoted themselves.

Apart from the interest given to the concert by the performance of the *bénéficiaires*, an excellent general programme was provided, in which Mr. Sickelmore, a clever pupil of Madame Ferrari, sang Signor Gordigiani's "Tutti I Sabati," and exhibited good vocal qualifications; Signor Gardoni, whose admirable talent was shown to advantage in Signor Randegger's charming new song "Marinella," and in M. Palahilde's "Mandolinata;" Herr Jules Stockhausen, who gave "O ruddier than the cherry" in capital style; Madame Patey, who sang Mr. Sullivan's "Looking back" in her most finished manner; Mr. W. G. Cusins, who played in brilliant style Liszt's Fantasia on *Lucia di Lammermoor*, and joined Signor Piatti in two movements from Sir W. Sterndale Bennett's Sonata duo for pianoforte and violoncello; Mr. Lazarus, whose performance of M. Oberthür's clever "Impromptu" for the clarinet was greatly admired; Signor Piatti, whose unsurpassed performance of "Largo minuetto, by Boccherini, was heard with the greatest pleasure; and Herr Pauer, who in conjunction with Mr. Lazarus and Signor Piatti played the Adagio and Allegretto from Beethoven's trio in B flat (Op 11), like a thorough musician. The vocal music was efficiently accompanied on the pianoforte by Signor Randegger, and Mr. H. C. Deacon, and the concert altogether will be remembered as one of the most interesting events of the present season.

**SALZBURG.**—The Mozarteum has to deplore the loss of a very efficient master. Herr Heinrich Schnaubelt died on the 16th ult., aged fifty-three. He was for many years a member of the Mozarteum, in which he directed with zeal and ability the study of singing. He was also favourably known as a composer, both of sacred and profane music.—A number of influential persons, of all classes, have combined to found a "Verein," or Association, under the title of the "Internationale Mozart-Stiftung," or International Mozart Institute, in addition to the already existing Mozarteum, which, though admirably conducted, serves only a purely local purpose, and is dependent upon the Cathedral Chapter. The aims of the new institution will be similar to those of the "Schiller-Stiftung," but they will furthermore include the foundation here of a musical High School on a grand scale, and the erection of a Mozarthaus. The projectors also intend to keep every year a Mozart Day, and thus offer composers and other musicians, native and foreign, an opportunity of discussing musical questions, and watching over the interests of the art.

## FLORAL HALL.

Encouraged by the good results of the opera concerts which took place last season in the fine hall attached to his theatre, Mr. Gye gave the first of another series on Saturday afternoon. Nearly every chair was occupied, and despite the absence through illness of Madame Lucca and Mlle. Sessi, the entertainment passed off extremely well. The programme consisted of not less than twenty-four selections from various operas, of which twenty-two were actually performed. It is clear, therefore, that we must confine particular attention to the most noteworthy efforts, and dismiss the rest in general terms. Foremost among the successes of the afternoon were Madame Adelina Patti's delivery of "Ardon gl' incensi"—the flute *obbligato* admirably played by Mr. Radcliffe—a romance by the Russian composer, Alabieff; Blangin's pretty duet, "Per vali," which she sang with Signor Mario; and the ever welcome "Sull' aria" in which Madame Miolon-Carvalho took part. The last three were encored by an audience apparently disposed to get as much as possible out of the favourite songstress. Madame Carvalho was very successful in the air "Nina, jolie et sage," from Auber's "Acteon," and Madame Monbelli, who is always popular in the concert-room, won high honours by her brilliant execution of "Una voce poco fa." Signor Mario in Alary's "Chanson de l'Amoureaux," Signor Mongini in Verdi's "Quando le sere," and Signor Bettini in Donizetti's "Deserto in terre," also elicited the warmest approval; as did M. Faure in Gounod's "Nazareth," and Signor Bagaglio in "Qui sdegno." Other airs or concerted pieces were rendered by Mlle. Scalchi, Signori Uri, Graziani, Capponi, Tagliafico, Ciampi, and Cotogni; but in no case is special observation necessary—the general remark sufficing that each contributed more or less to an admirable entertainment of its kind. The accompanists were Sir Julius Benedict, Signor Vianesi, and Signor Bevignani; Mr. Pitman doing occasional service at the harmonium.

## SOCIETY OF ARTS AND MUSIC.

At the first of the concerts which the Society of Arts is holding in the Albert Hall in aid of a National Training School for Music, the following statement was printed in the Book of Words:—

"In the recent parliamentary action with regard to National Education, the Society took the warmest interest, and it endeavoured, as far as it possibly could, to impress upon the government the necessity of including music in the code of education. On January 20th, 1871, a deputation from its Council waited upon the Right Hon. W. E. Forster, to urge upon him the importance of the teaching of music being made compulsory in all state-aided schools. A statement made by one of the deputation was, that 'there was at the present time such a demand for school-masters who could teach music, that a man who could do so was preferred before one who possessed much higher attainments in other branches of knowledge.' When the new revised code of education came out, a few days after the deputation had waited upon Mr. Forster, it was found that music had been omitted; but Mr. Forster, in answer to a question in the House of Commons, stated that it was only a temporary measure, in order to put the whole matter on a better footing, and that schools which did not make vocal music a part of their work would suffer in a pecuniary point of view, by a withdrawal of a portion of the capitation grant they might earn."

The Society of Arts has done so much in the past for music, that there is no need for it to claim the work of others as its own, or to vindicate its consistency by altering the facts. It is true that a deputation from the Society waited on Mr. Forster on Jan. 20th for the purpose of asking him to make music compulsory. The New Code was not published "a few days after," but on Feb. 18th, and it was not until March 20th that Mr. Forster came to his present decision of fining for the neglect of Music. During this interval of a month the Society of Arts did not lift finger in behalf of Music, and when Mr. Forster's reply came, it was not "in answer to a question," but in response to a strong and unanimous outcry from the country, called forth by various agencies, of which the Society of Arts was not one.—*Tonic Sol-fa Reporter*.

**PRAGUE.**—Sixth Philharmonic Concert:—Symphony in C minor, Abert; Capriccio, "Jota Arragonesa," Glinka; Prelude to *Die Meistersinger*, Wagner.

**VENICE.**—Signor Antonio Buzzola, born at Adria in 1815, died here a short time since. He was an accomplished musician, and held the post of first chapellmaster of St. Mark's. He was much esteemed as a composer of operas, chamber music, and sacred music. In 1843 he officiated as conductor of Italian opera at the Königstadt Theatre, Berlin.

## MR. HENRY LESLIE'S CONCERTS.

The concert of Friday evening week was entirely taken up with a performance (and a very perfect one) of Mr. Henry Leslie's oratorio *Immanuel*. Much of the music in this work is written in a very free style, but to a general audience it is evidently none the less welcome on that account. Mr. Leslie hovers continually near the border-line of the romantic. His music has an uncommon warmth of expression, and he gives free play to what may be termed the fanciful in the art. This is usually restrained and held in check in oratorio, the great and prevailing characteristic of which is, or generally has been, severity in style and treatment. It must be understood we are merely speaking of the general tone of Mr. Leslie's *Immanuel* music, for the oratorio contains several pieces written in a strict and formal a manner as the sternest conservative could desire. In these exceptions to the rule Mr. Leslie's musicianly quality is, of course, most distinctly shown, for it is far more difficult to write in a learned strain than to realize mere "prettiness" in music. This term is used in no sense of slight upon Mr. Leslie, but merely to indicate the extremes of style to be found in this music, which, in any case, possesses the attribute defined as "pleasing" in an eminent degree. As an instance of the severe, implying an exposition of the technicalities of counterpoint, the working of subjects according to the canons of fugue, and the skilful illustration of strict part-writing, the chorus "Cry out and shout" takes the lead, or, at all events, stands out prominently in the oratorio. In forcible contrast is the chorus "There is no hope," descriptive of the idolatry of the Israelites and their giving themselves up to revelry and feasting. The tone the whole chorus takes is, perhaps, warranted by the words. There is, so to speak, a sensuousness about the music here, and a kind of barbaric warmth of expression which some persons would be astonished to find anywhere but in the secular department. The orchestration is particularly captivating, and the whole number has a descriptive charm of its own, which on Friday night exerted the strongest possible influence upon the audience. Prolonged applause followed the chorus, and if ever the wish for a repetition was emphatically proclaimed, it was so in this instance.

The many "taking" numbers in Mr. Leslie's cleverly-written oratorio were not allowed to pass unrecognized. Among them were the really beautiful quartet, "Take heed, watch and pray," sung by Mdlle. Tietjens, Madame Patey, Mr. Lewis Thomas, and Mr. Maas; the trio, "Remember, O Lord," for the three artists first named; and the trio, "Come, we pray you," sung by Masters Kennett, Steward, and Goold, choir boys from Westminster Abbey. This last was encored. Mdlle. Tietjens, well versed in all styles, gave the soprano music with the best effect; and Madame Patey sang, among the other contralto music, the air, "I am bereaved," with most pathetic feeling. Mr. Lewis Thomas gave the bass part with steadiness and dignity; and Mr. Sims Reeves, who seemed to be suffering slightly from hoarseness, was vehemently applauded for his singings of the air, "Father, I have sinned." The organist was Mr. J. C. Ward, and Mr. Henry Leslie conducted. The band was composed of picked instrumentalists from the great London orchestras.

BRUSSELS.—Herr R. Wagner's *Lohengrin* was revived at the Théâtre de la Monnaie for the benefit of Mdlle. Sternberg.—M. Gevaert will, in all probability, succeed the late M. Fétis at the Conservatory, though the fact has not yet been officially announced, which it would have been ere this, without the shadow of a doubt, had there not occurred a slight hitch in the proceedings. Independently of his salary as director of the Conservatory, M. Fétis used to receive from the civil list 12,000 francs a year, in his capacity of Royal Chapelmaster, the post being purely honorary, as there had been only one concert given at the Court since 1830. On the death of M. Fétis, the King declared that there or never was the time to cut down this sine-cure, and the chapelmaster's salary was, accordingly, reduced from twelve to six thousand francs. But this proceeding was not to the taste of M. Gevaert, who expected the same emoluments as his predecessor. Consequently, on hearing what the King had done, M. Gevaert announced his withdrawal from the list of candidates, as the position he held at Ghent was much more advantageous than the Directorship of the Brussels Conservatory. Such is the present state of affairs; but there is no doubt they will eventually be arranged to the satisfaction of the Belgian *maestro*.

## CONCERT OF THE MISSES FERRARI.

(From the "Morning Advertiser.")

The musical season usually comes in with the May meetings, probably in fulfilment of the law of compensation, so that all the narrow-minded asceticism of the one may be corrected and atoned for by the pure and intellectual enjoyment diffused by the other. Among the first in the field for the present season as givers of morning concerts are the Misses Ferrari, who inaugurated their series on Saturday last with such success that there was scarcely a vacant seat in the concert hall, notwithstanding the inclemency of the weather. The performances opened with a piece by Beethoven for pianoforte, clarinet, and violoncello, ably played by Herr Pauer, Mr. H. Lazarus, and Signor Piatti. The Misses Ferrari themselves, singly and in companionship with others, cropped up everywhere in the programme, and were always received with great favour; their duets were really beautiful. The duet between Miss Sophia Ferrari and Signor Gardoni, in which *Philemon* and *Baucis* bid farewell to the joys of their dancing days, deserved a higher compliment. It was more than beautiful, it was entrancing. As one listened to it he felt hurried along the whole gamut of his feelings from boisterous mirth to solemn sadness, and thoroughly sympathized in the "John Anderson, my Jo, John," sentiment with which the song concludes. The bass voice of Jules Stockhausen came out with great effect in the song of the Cyclops, from *Acis and Galatea*.

The performances were under the patronage of her Royal Highness the Princess Christian.

## OUR CONTEMPORARIES.

The *Daily Telegraph* of the 1st inst. thus describes Signor Mario's performance in the *Favorita* at the Royal Italian Opera:—

"Signor Mario's impersonation of Fernando is one of those achievements which take a place by right among the traditions of the lyric stage. It has often been described, but no description can convey an adequate idea of its power, even as manifested in this, the last season of the artist's public career. As a matter of fact, Signor Mario's Fernando remains what it was twenty years ago, voice excepted. It displays the same dignity of bearing, the same soldierly frankness, the same noble scorn of unworthy favour, and the same great love. Such was the impression made on Saturday night that a single idea might well have occurred to everybody present—an idea expressed in the query, 'Why should an artist retire who is able to move us thus?' 'We care little about decaying vocal power,' the mouthpiece of the audience might have urged, 'but we do care to have upon the stage one who not only reminds us of the days when there were giants, but who is a giant himself.' So familiar are the striking points of Signor Mario's representation that we need not go into details. At all times the great artist had the emotions of his audience under control, and occasionally, as when Fernando casts his honours at the feet of an unworthy King, the house was roused to uncontrolled enthusiasm. In fine, Signor Mario's success was unequivocal and complete."

## A CORRECTION.

To the Editor of the "Musical World."

Sir,—I observe in the *Musical World* of Saturday last a paragraph stating that Mr. Emile Berger has been appointed conductor of the Glasgow Abstainers' Union Concerts for the ensuing season. This is a mistake, and, as it is calculated to mislead, I have to desire that you will rectify it in your next issue. The Glasgow Saturday Evening Concerts are conducted by the Directors of the Abstainers' Union; I am re-engaged as pianist for the ensuing season. Your insertion of the above, or otherwise rectifying the mistake of last week, will oblige yours, &c.,

JAMES AILIE, Secretary.

BRUNSWICK.—On the 1st April, Herr Carl Zabel celebrated his 26th anniversary as leader of the Ducal Theat

BONN.—According to report—characterised by a stronger flavour of truth about it than usual—the Grand Beethoven Festival, which was to have come off last year, but which the outbreak of hostilities rendered impossible, will be given in the month of August next, with scrupulous fidelity to the original programme.

FESTH.—The Abbate Franz Liszt has left this capital. He goes, in the first instance, to Vienna, where he intends stopping a week. Thence he proceeds to Weimar and Rome. He will pass some part of the summer in Szegedzard, and then in the autumn return hither to his usual professional duties.

## THE MESSIAH AT BIRMINGHAM.

We cull a few paragraphs from a recent very excellent article which appeared in the *Birmingham Daily Post*. First about a new organ in embryo:—

"We do not know what benefits the future organ of the new Church of St. Stephen, Selly Hill, may be destined to confer upon churchgoers of that district, but already in embryo it has proved itself a public benefactor by helping music-lovers in Birmingham to one of the finest performances of Handel's sacred masterpiece which has been given here for many a day. For it is primarily to the musical necessities, or organic wants, as we might say, of the new Selly Hill Church, that the public are indebted for the excellent concert given in the Town Hall last night; and in a certain sense, therefore, this performance may be credited to the instrument which it was designed to provide. If so, and the night's result may be taken as a sample of the quality of the new organ, the worshippers in St. Stephen's must be congratulated on the prospect of obtaining an instrument calculated to provoke the envy and admiration of every musical congregation in the land. Money considerations, at all events, are not likely to interfere with the excellence of the organ, for in a pecuniary sense the concert could not have been more successful. Not only was the hall filled to overflowing, but Mr. Sims Reeves and others having given their services gratuitously, the expenses of the entertainment were kept within such compass that the bulk of the receipts must have been clear profit."

Then a very appropriate paragraph about Handel's great Christian epic:—

"The *Messiah*, adequately performed, is at any time a great treat for the Midland public, who are in a general way restricted to one performance of the oratorio per annum, viz., that of the Festival Choral Society at Christmas. In the present instance the boon was enhanced by the season, not only because of the additional significance which the strains of the great Christmas epic acquire in connection with the chief festival of the Christian year, but because this holiday-time affords facilities for its enjoyment by numbers to whom it would otherwise be impossible. The judgment evidenced by the managers carried with it its own reward, and rarely, even in Festival times, have we seen so brilliant an attendance. The whole of the open space on the floor was filled at reserved seat prices, and the reserved places in the galleries extended up six rows of the great gallery, the window recesses of which were crowded. For the accommodation of the orchestra, some 400 performers, of whom nearly a fourth were instrumentalists, special arrangements had been made, and the imposing appearance of the Amphitheatre added not a little to the general effect. The vocal principals, whose entrance was loudly applauded, were Mr. Sims Reeves, Madame Lemmens-Sherrington, Miss Helen D'Alton, and Signor Foli. Mr. Abbott was first violin, Mr. Stimpson organist, and Mr. Stockley the conductor, to whom also a warm tribute of applause was paid."

"The performance was one of more than common merit. The chorus comprised the *élite* of our two principal societies—the 'Festival,' and 'Amateur Harmonic'—in addition to many 'unattached' vocalists of competency, and these were supported by the usual band of the Festival Choral Society, augmented for the occasion, and conducted by our most experienced *chef d'orchestre*."

After this we have a fitting tribute to the great ability and disinterestedness of Mr. Sims Reeves:—

"The great feature of the concert, however, was Mr. Sims Reeves's singing of the principal tenor music. Too often, of late, he has given up a portion of this important part to a second tenor, but on the present occasion he gave the music unaided throughout, and rarely, if ever, has he sung it better. He was in superb voice, and what is equally to the point, in a mood to exert himself to the full. Of this the audience had early assurance from his delivery of the opening recitative, 'Comfort ye my people,' in which voice, feeling, and execution were irreproachable. We need not dwell on the neatness and finish of his vocalization in 'Every valley shall be exalted,' nor on the refinement and feeling with which he gave the occasional recitatives, but pass to his incomparable performance of the Passion Music, commencing with 'Thy rebuke has broken His heart,' and ending with 'But thou didst not leave His soul in Hell.' In this series the singing of Mr. Reeves was beyond all praise, alike for phrasing and devotional fervour. The exquisite purity, evenness, and sympathetic quality of his voice were never more manifest than in this performance, and the pathetic effect of his 'Behold and see,' might have moved a heart of stone. The audience, however, were by no means of a flinty character, and it scarcely needed eloquence so moving to excite enthusiasm. We have heard Mr. Sims Reeves give the impetuous air, 'Thou shalt break them,' with more fire than last night, but never with greater finish and true artistic effect. The brilliancy and force, however, of the closing cadence electrified his hearers. Altogether Mr. Reeves's performance

was admirable, and in perfect keeping with the generosity which prompted him to place his services at the disposal of the committee."

The other singers, Madame Lemmens-Sherrington, Miss Helen D'Alton, and Signor Foli, as well as Mr. T. Harper, the inimitable trumpeter, are also warmly praised; and the article winds up as below:—

"The choral and orchestral performances were worthy those of the principals. In the accompaniments to the choruses, in the overture and 'Pastoral Symphony,' the instrumentalists played with more attention to light and shade than is customary with our local bands. The fiddles were especially good. The choruses from 'And the glory of the Lord,' to 'Worthy is the Lamb,' were magnificent. The traditional triumphs were realized in 'For unto us,' 'All we like sheep,' and the 'Hallelujah,' which the audience, as usual, heard standing. Mr. Stimpson did good service at the organ, and Mr. Stockley was the most judicious of conductors."

We should like to have "assisted" at this performance of Handel's great masterpiece.

## J. S. DWIGHT ON MARIE KREBS.

In his notice of a recent concert, the most thoughtful of American musical critics says:—

"Miss Marie Krebs, who had a poor chance to prove her quality in the Nilsson Concerts last November, was at once recognized as one of the best among the fine classical pianists of whom we have heard so many. Of individual magnetism, of any marked subjective quality or inspiration, less was felt than in Miss Mehlig, or in some of our older pianists, who fall far short of her consummate execution. All this were too much to expect of one so young; it requires experience of life, that sort of culture of heart, mind, and soul, that growth of character, which could not come to one scarcely out of a girlhood wholly spent in laying the technical foundations of an artist life in the most solid, thorough manner. But she has rare intelligence; she has a certain eager, joyous, and adventurous enthusiasm; a sincere love of her art; and the most wonderful power of musical memory that we have yet witnessed here; for, indeed, virtually *all* the great concertos, the sonatas, the concert pieces of Bach, the important works of all the masters, which figure much in concerts, seem to be at her fingers' ends without a page before her. These powers, aided by the admirable teaching of her father, and the impression of the best traditions, qualify her amply for the interpretation of the great *répertoire* of pianoforte music. Absolute certainty in every chord, phrase, passage; a crystal clearness of touch, making every tone most vividly distinct and separate; great strength and evenness; careful regard to light and shade and tempo; and, in the main, correct conception, ensured a rendering wherein the power and beauty of the great concerto were brought home to all. We do not say that there was nothing wanting; she has, of course, much yet in life and Art to live for, and, so far as aptitude and study could go, is she not wonderfully well equipped for the journey? If we noted any particular short-comings, they were these: an overpowering strength sometimes in the left hand, not keeping the unaccented middle chords enough in the shade, and thereby obscuring the melody; a certain stiffness in the beautiful *adagio*, as if the teacher sat behind; and then, in the transition from the *adagio* into the *rondo*, a rather heavy announcement of the *motif*, which, although *fortissimo*, should be elastic. But such defects will surely disappear."

## WELSH CHORAL UNION.

The third concert of this Society took place under the conductorship of Mr. John Thomas on Monday evening, in the Store Street Hall. The choral singing improves at every concert, from the efficient drilling the members receive weekly from the conductor. The Welsh choruses, "The king's delight," "Spring an l Autumn," "The queen's dream," "The departure of the king," and "Hob-a-derry-dando," together with some part songs by Mendelssohn and Pearsall, &c., proved to demonstration the above fact, and Mr. John Thomas has only to persevere to make his choir thoroughly efficient. Miss Louise Stone gave an artistic rendering of a pianoforte solo by Thalberg; and Signor Salvatore Scuderi, a clever Italian violinist, played a solo of his own composition, which was well received. The conductor and Mrs. Henry Davies gave a duet for two harps, "Scenes of Childhood," which was encored. Miss Annie Edmonds and the Mdlies. Dories sang a selection of duets and songs by Balf, Barnet, and Benedict, all of which were applauded. Mr. William Thomas presided with his usual care and judgment at the pianoforte.

ST. JAMES'S HALL,  
REGENT STREET AND PICCADILLY.MR. CHARLES HALLE'S  
Pianoforte Recitals.

MR. CHARLES HALLE has the honour to announce that the remaining PIANOFORTE RECITALS of his ELEVENTH SERIES will take place on the following Afternoons:

FRIDAY, May 12,  
FRIDAY, May 19,  
FRIDAY, May 26,  
FRIDAY, June 2,

FRIDAY, June 9,  
THURSDAY June 15,  
FRIDAY June 22.

The scheme of the forthcoming series of "Recitals," although admitting new matter, will in no way differ from the spirit of those which the aristocracy and the general musical public have hitherto so liberally supported. The sonatas for Pianoforte and Violin of Beethoven, like every cycle of compositions bequeathed to the world by that great master—orchestral symphonies, string quartets, solo pianoforte sonatas, &c.—range from the period of his earliest career to the period of his ripe maturity, and thus offer a more or less complete epitome of his artistic life. The three sonatas dedicated to Salieri, from whom Beethoven is supposed to have received some advice in the art of dramatic composition, whenever they may have been actually written, were first published in the winter of 1798-99, when their author was under 30 years of age; while the single Sonata, in G, Op. 1, dedicated to the Archduke Rudolph, appeared more than ten years later, when Beethoven had produced his two greatest pianoforte concertos (Nos. 4 and 5), his 10th and 11th string quartets, his 4th and 6th symphonies (the C minor and the "Pastoral"), and almost immediately before his last and greatest trio for pianoforte, violin, and violoncello (the one in B flat, Op. 97)—in the very zenith, that is to say, of his creative power.

It is Mr. Halle's intention to give during the forthcoming series of Recitals, the ten sonatas for Pianoforte and Violin of Beethoven, in the chronological order of their production. Two sonatas for the same instruments are to be introduced at each Recital. The remaining six sonatas will, therefore, include the sonata in F minor of Mendelssohn (Op. 5)—his only published work of the kind, though he others in D minor and F (the last composed as late as 1835), as well as a sonata in C minor, for pianoforte and tenor, are known to exist in MS.; the two sonatas of Schumann; Dussek's sonata in B flat; and two sonatas by Mozart. For these combined performances, Mr. Halle has had the advantage of securing the invaluable co-operation of Madame Norman Négruda.

The solo pianoforte pieces to be performed by Mr. Halle will be selected from works of acknowledged masters, in all schools—from J. S. Bach and Handel, to Weber, Schubert, Chopin, Bennett, and their most renowned contemporaries. It is hoped that this variety may sustain the répute of the programmes, as it will surely enrich them by opening up new sources of interest, and the consideration of concert amateurs, who desire to perfect their knowledge and experience, by making themselves acquainted with all styles of pianoforte music which, after their manner, legibly uphold the dignity and purity of art.

The programmes will, as on previous occasions, consist of as many pieces as may limit the duration of the performance to two hours—from Three O'Clock to Five, P.M. Descriptions, analytical and historical, of the various pieces will, as usual, form part of the programmes.

## PRICES OF ADMISSION.

For the Series. Single Ticket.

	£	s.	d.	£	s.	d.
SOFA STALLS, numbered and reserved	2	2	0	0	7	0
BALCONY	1	1	0	0	3	0
AREA	0	0	0	0	1	0

Subscriptions received at CHAPPELL & CO.'s, 50, New Bond Street; MITCHELL'S, 23, Old Bond Street; OLIVIER'S, 39, Old Bond Street; KIRK, PROWS, & CO.'s, 48, Cheapside; HAY'S, 4, Royal Exchange Buildings; ASTON'S Ticket Office, 28, Piccadilly; and by Mr. CHARLES HALLE, 11, Mansfield Street, Cavendish Square.

Subscribers wishing their Seats reserved are requested to notify their intention to Messrs. CHAPPELL & CO. on or before Monday, May 1.

## TO CORRESPONDENTS.

ANGLICANUS.—The degree of Mus. Doc. is sometimes conferred by the Archbishop of Canterbury, but it is of an honorary character. We do not think the degree can be obtained at Durham, Oxford, Cambridge, and Trinity College, Dublin, each dispense the article.

## NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & CO.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.  
LONDON, SATURDAY, MAY 6, 1871.

## UNREPRESENTATIVE MUSIC.

WE are not the first to remark upon the singular fact that, of all the new works produced at the Albert Hall on Monday last, and described as "representative of the music" of the composer's country, not one justified the expression. In pointing this out, we do not imply censure,

though it may be a question whether, under such peculiar circumstances, Messrs. Pinsuti, Gounod, Hiller, and Sullivan, should not have brought forward compositions of a distinctively national character. Into this matter, however, we shall not enter, being content to dwell for a moment upon the singular unanimity with which the chosen champions of their respective countries avoided an obvious course.

We may criticize Signor Pinsuti's "Chorale" from the standpoint of nationality without prejudice to its abstract merits. Whatever those merits, the fact remains that the work is as little Italian as any music by an Italian composer could well be. It would seem that long familiarity with the part-song and glee has, instead of breeding proverbial contempt, enamoured Signor Pinsuti with their form and spirit. At any rate, nothing is easier than to trace Mendelssohn and Calcott through each verse of the "Chorale," and to show where the part-song ends, and where the glee begins. The result is a little curious; and not a little suggestive of that denationalizing process which, in these days of close and rapid intercourse, is gradually working out the uniformity of art, as of so many other things.

M. Gounod has been much and deservedly praised for adapting the subject of his motett to the circumstances of his country, and for producing a grand and noble work which will outlive the state of things that has called it forth. We join heartily in the applause bestowed upon the distinguished French composer; but none the less is *Gallia* unrepresentative of French music. That it represents the highest development of M. Gounod's sacred style, we grant; but nobody, listening to its solemn and expressive strains, would associate it with the lightsome genius of "La Belle France," or with the semi-theatrical, wholly secular stuff which passes with our neighbours for sacred composition. There is a sustained grandeur, an intensity of expression, and a loftiness of purpose in *Gallia*, as remarkable as the dispensation which has just tried the composer's country so as by fire. May we take the work to shadow forth what, not only French art, but the entire French nation, will be in the future—a graver, more ennobled and more dignified thing? Looked at thus, we are glad to accept *Gallia* in a representative character.

Passing Dr. Hiller's March with the observation that it would celebrate the triumphs of any other country quite as well as those of Germany, we come to the Cantata of Mr. Arthur Sullivan. Here, also, the want of nationality is conspicuous. The scene of *On Shore and Sea* is laid on the coast or on the waters of the Mediterranean, and the music is ostentatiously Italian or Moorish in style. It follows that the English contribution to Monday's display had less connection with England than *Gallia* with France, or the Triumphal March with Germany. "Happy is the country," said a wise man, "which has no history." Is that country also happy which supplies no material for a "representative" cantata? To some extent, yes certainly. England needs not, just now, to chant "De profundis"—unless it be over the additional twopence on the Income Tax—and, happily, she has no call to play Triumphal Marches. Whether among her institutions, observances, and customs, there are none picturesque enough for the theme of a musical work, is a question we may have to answer the other way. But, not to discuss the matter further, it deserves observation that Mr. Sullivan out-ran M.M. Gounod and Hiller, and sped shoulder to shoulder with Signor Pinsuti in the race to get as far away from his native land as possible.

Egg.

## HER MAJESTY'S OPERA.

The much talked of Mdlle. Marie Marimon made her appearance on Thursday night, and achieved a brilliant success. The part chosen for her *début* was that of Amina, perhaps the most trying in the existing repertory of Italian opera; but long before the first act had come to an end, the new comer had shown herself a thorough mistress both of the dramatic action and of the music which so eloquently illustrates it. One might have thought, indeed, that Mdlle. Marimon had been playing the somnambulist of Bellini during the whole of her artistic career; and yet there were many connoisseurs in the house who must have been well aware that this was not the case, the operas in which Mdlle. Marimon has recently been performing with extraordinary favour being of a very different time. More next week.

DR. FERDINAND HILLER has returned to Cologne, where the Lower Rhine Festival is in rapid preparation.

A "SERVICE" for double choir by Mr. Henry Gadsby will be sung at the approaching Festival of the Sons of the Clergy in St. Paul's Cathedral. Mr. Gadsby was once a choir-boy in the Metropolitan "Mother Church."

A REPORT of the decease of Madame Viardot Garcia, who has been residing in London for some months, appeared in an evening contemporary on Saturday, and in the *Observer*, on the faith of a letter in a Paris journal. We are most happy to be able to state that Madame Viardot Garcia is in the enjoyment of perfect health.

MR. HENRY SMART's new cantata, *King René's Daughter*, was performed, for the second time, by the St. Thomas's Choral Society, in the Hanover Square Rooms, on Tuesday last. Its success proved even greater than on the first occasion, and a conviction was general that Mr. Smart has just given to the world one of his most charming and characteristic productions. The soloists were Misses Sophia Fersari, Jones, Jewell, Francesca Ferrari, and Marion Severn. Signor Randegger conducted.

CRYSTAL PALACE CONCERTS.—Our *résumé* of these admirable entertainments is in type. At the last of the Saturday Concerts, for the benefit of Mr. Manns, the solid feature was a cantata, called *Fair Rosamond*, composed by Mr. Edward Roeckl, son of the Roeckl, chosen by Beethoven himself to play Florestan in *Fidelio*, when that immortal opera was first produced in Vienna. About this, anon. To-day the first of the operatic concerts in the great Handel Orchestra takes place, under the direction (we hope) of Mr. Manns.

NAPLES.—*La Fortuna d'un Poeta*, a new opera by Sig. Palmieri, has just been produced here. If the "poet's" fortune is not superior to that of the composer on the first night, he has not much to boast of.

MUNICH.—The following was the programme of the fourth subscription Concert, given by the Musical Academy:—Ninth Symphony, Beethoven; "Kaisermarsch," R. Wagner; Violin Concerto, Mendelssohn (Herr Benno Walter); and the Hundredth Psalm, Handel.

SR. PETERSBURGH.—The Italian operatic season commences on the 11th October next, and ends the 27th February following. Just as last year, there will be four separate subscriptions, each of twenty performances. The company will comprise the following artists—*prime donne*: Madame Adelina Patti (for three months), Mesdames Lucca, Benza, Volpini (for a month each), Madame Ariò (for two months), and Madame Sinico; *prime donne contralti*: Madame Scalchi (for three months); Madame Trebelli (for one month); *primi tenori*: Signor Tamberlik or Nicolini (for two months); Signor Marini (for one month), and Signor A. Corsi; *Primi Baritoni*: M. Faure, Signor Cotogni or Signor Graziani; Signori Rotti and Padilla (for two months each); *Primi Bassi*: Signor Bagaglio, and some other artist; *Primo Basso buffo*: Signor Ciampi or Signor Zucchini; Conductor: Signor Ardit; Principal Stage-Manager: Signor Merelli; Stage-Manager: Signor Ferrero. The repertory includes the following operas, the production being obligatory: *Romeo e Giulietta*, Gounod; *Mignon*, Thomas; *La Juive*, Halévy; *Der Freischütz* and *Oberon*, Weber; *La Gazza Ladra* and *Zoro*, Rossini; and *Fenella*, Auber. The following are operas which may be produced: *Don Giovanni*, Mozart; *Il Barbieri*, *Carlo il Temerario* and *Ottelo*, Rossini; *La Sonnambula* and *I Puritani*, Bellini; *Lucia di Lammermoor*, Linda, *Don Pasquale*, *La Figlia del Reggimento*, and *L'Elisir d'Amore*, Donizetti; *Rigoletto*, *La Traviata*, *Un Ballo in Maschera*, and *Il Trovatore*, Verdi; *Faust*, Gounod; *Fra Diavolo*, Auber; *L'Africaine*, *Les Huguenots*, and *Dinorah*, Meyerbeer.

## NILSSON TO REMAIN IN AMERICA.

(From the "New York Herald" April 16).

We understand a contract was signed yesterday between Miss Nilsson and Mr. Max Strakosch, by which the famous and charming *prima donna* has accepted an engagement to perform in opera next fall and winter. This engagement is for a hundred performances, and, of course New York is to have the benefit of the greater part, though Philadelphia, Boston and other cities may expect to be favoured also. In addition to the best talent that can be found in America to assist Miss Nilsson and to give opera in a style that has never yet been seen in this country, Mr. Strakosch has engaged to bring from Europe several artists of the very first class and highest reputation. This arrangement has been under discussion for some time past, and Mr. Jarrett, Miss Nilsson's agent, and Mr. Strakosch, have been fencing, like two skilful diplomats, as to the conditions of the contract; but that is ended now by a settlement entirely satisfactory to all the parties. In the meantime Miss Nilsson has made a preliminary or supplemental engagement with Mr. Strakosch for a spring season of performances, beginning at some of the principal southern cities, then to go to California, and to end some time in June in the British provinces or at the chief bordering American Towns. After that Miss Nilsson will spend the summer months with her friends at West Point, among the mountains of New England, Newport and other places of fashionable resort. Approaching highly our glorious country, she desires to see as much of it as possible and to mingle with American society. As a proof of her appreciation of America and Americans, she has invested largely in property here, and wherever her professional interests may call her hereafter, she appears disposed to identify herself with the future of the great republic.

The musical world and all lovers of opera will learn with pleasure that we have such a brilliant prospect before us. No doubt the coming operatic season will be the theme of conversation at the watering-places during the summer, and that our fashionable society will make timely preparations for this event. Nor will it depend upon certain stockholders of the Academy of Music whether this shall take place or not. If we cannot have opera in Irving place, through the selfishness and want of public spirit on the part of the stockholders, we shall have it elsewhere. This is certain. True, the Academy is the proper place, and both Miss Nilsson and the enterprising manager, Mr. Strakosch, would rather hold it there; but this cannot be unless the stockholders make some concession—yield something—for the sake of art and to the public. Mr. Strakosch has made a very reasonable proposition to the executive committee of the Academy, and it remains to be seen if they will accede to it. He proposes to rent the building for nine to eleven weeks on reasonable terms, provided that the stockholders, while retaining the privilege of their seats, shall pay half the price of admission charged to the public for seats, and that in case they are not going to attend any performance, they shall give twenty-four hours' notice to the manager to that effect, in order that he may dispose of them, that the public may have the chance of taking them, and that the interests of opera may not be damaged by vacant places in the best part of the house. The manager properly insists also that the stockholders shall not sell or give away their seats. There are some other conditions with regard to the sale of librettos and other matters of less importance, but which ought to be conceded to him. What is more reasonable? Why should the stockholder, like the dog in the manger, withhold these concessions to the public and the manager for the sake of a trifling amount, when they can retain the right of holding their seats by only giving timely notice to that effect? We can hardly believe they will be so selfish and show such disregard to the public. Let them come together, and at once give cheerful assistance to the establishment of opera on the unprecedented scale promised. Let them remember it is the public interest, the interest of our magnificent metropolis and the cultivation of the highest musical taste for which we plead. Opera such as has never been heard before, probably, we shall have, for that is decided; but it is for the stockholders to say whether it shall be in the Academy or be driven to some other locality.

## CONCERTS VARIOUS.

A very successful concert took place last Saturday, 29th ult., in the New Hall of the Bromley Institute, under the direction of Miss J. Glennie. The principal vocalists engaged included Madame Denbigh, Madame Martin, and Mdlle. Ada Beauclerk; Messrs. G. S. Graham, W. H. Jackson, and C. J. Bishenden. Mr. Bishenden sang "A French call to arms," which gained him a triple encore; Miss Glennie also had a good reception; the other vocalists likewise gave great satisfaction in their songs. Mdlles. Langley and F. Nahrganz were the accompanists, and Mr. R. Limpus, R.A.M., conducted. The above hall is a very imposing building, and the interior is handsomely decorated; it holds 900 and seats 150 on the orchestra.

The Croydon Sacred Harmonic and Choral Society gave Handel's *Messiah* on the 26th inst. We have not space to enumerate the successes of the performance. The artists (several of whom tendered their gratuitous services) were Miss Sinclair, Master Kennett, Miss Julia Derby, Mr. Pearson (who sang "Comfort ye" and "Every valley" in a manner calling forth the warmest manifestations of approval), Mr. Stirling, and Mr. Lewis Thomas, the latter gentleman creating a furore by the intelligent and energetic manner in which he rendered all the music allotted to him. The choir, consisting of the members of the society only, sang the choruses with great precision, and the band (composed principally of amateurs) did their work well, so that, upon the whole, this grand work was given in a most satisfactory manner. Mr. F. Kingbury, who has for four years been the musical director of the society, conducted; and seldom has the Public Hall had within its walls so large and influential an audience, composed of the elite of the town and neighbourhood, as assembled to assist at this the last meeting of the society for the present season.

TWICKENHAM.—A concert was given here lately for the benefit of the Montpelier Schools. The gentlemen who got it up must have been gratified to find their disinterested efforts so highly appreciated. The performers, both vocal and instrumental, were amateurs, but, except in the name, there was little amateurish about them. Everything went off admirably, and the entire affair was a decided success. Deserving special notice was Miss Linda Larkworthy, who sang Kücken's "Cuckoo Song," and took part with Mrs. Chambers in Mendelssohn's duet, "O would that my love." She was greatly applauded in both pieces. Miss Larkworthy possesses a pure soprano of extensive compass, and pleasing quality. It has, also, evidently had the advantage of a good school. Mr. Rassam, of Abyssinian notoriety, occupied the chair. He seized the opportunity of referring to "the dangers he had passed," and of indulging his audience with a sight of the chains he had worn by the order of the Emperor Theodore. The promoters of the concert imagined probably that Mr. Rassam's chains would prove an attraction; but if the programmes of any future concerts are as well chosen and as satisfactorily carried out as the programme of the concert we have just noticed, the jingling of Mr. Rassam's chains may be safely dispensed with.

GALLERY OF ILLUSTRATION.—Miss Elena Angèle gave a benefit musical entertainment on Saturday evening, which attracted a full audience. The first portion of the entertainment consisted of a concert, in which Miss Angèle was assisted by Madame Florene Lancia, Mdlle. Neomie, Clemence Waldteufel, Madame Charlotte Tesca, and M. Jules Lefort. The second portion consisted of a new operetta, written by Mr. J. Palgrave Simpson, composed by Mr. Alfred Plumpton, and entitled *What is She?* There are three characters, which were effectively played by the fair *bénéficiare*, with Messrs. Arthur Byron and Maybrick. The music is pleasing, and suited for a drawing-room performance. It was received with much applause, and the artists were called for at the close. Sir Jules Benedict, Mr. W. Ganz, and Alfred Plumpton, were the conductors, whilst Mr. W. Elliott rendered efficient service by his accompaniment on the harmonium.

MR. ROBERT TEMPLE, assisted by his pupils, gave on both Thursday and Friday evening last an amateur concert, at the Eyre Arms Assembly Rooms, St. John's Wood, in aid of the funds of the Society for assisting Ladies in Distressed Circumstances. The programme consisted of vocal and instrumental music. The solo executants were the Misses Hale, B. Strong, Pilgrim, Keene, Edwards, Vernon, and Powell; Messrs. Constantine, Natcher, Barnes, Fell, Mitchell, Hopkins and Lester. Amongst the most successful performances was Mr. Pape's transcription for the pianoforte of "Believe me if all those endearing young charms," which was very effectively rendered by Miss B. Strong, and Hale's popular song, "Let me like a soldier fall," sung by Mr. Constantine. Special praise is due to Miss Keene for the really brilliant and finished style in which she rendered both "Love has eyes" (Bishop) and "The Nightingale's Trill" (Ganz). Mr. Robert Temple presided as accompanist with his usual ability, and praise is due to him for his system of tuition, demonstrated by the uniformly creditable manner in which his pupils acquitted themselves.

MISS CLINTON FYNES gave a *soirée musicale*, at the Beethoven Rooms, on Monday evening, and was supported professionally by Mdlle. Clara Doria, and Mr. Henry Blagrove, the violinist. Miss Fynes, with Mr. Blagrove, gave an excellent and artistic rendering of The Kreutzer Sonata, a sonata by Dussek, and Osborne and De Beriot's brilliant duet on *Guillaume Tell*, after each of which both artists received loud applause. Miss Fynes also gave some solos on the pianoforte, by Chopin and Heller, with brilliant effect. Mdlle. Clara Doria sang Mr. John Barnet's "Mermaid's song," and De Giosa's brilliant waltz aria, "I'm a fisher-maiden," giving evident delight to all present. The rest of the programme consisted of selections from the works of Labarre, De Beriot, Benedict, Thalberg, Bouteil, and Ketterer, &c., well rendered by the pupils of Miss Clinton Fynes.

MISS PURDY, who enters the profession as a contralto singer, gave her first *matinée* on Wednesday, at the Hanover Square Rooms, the visitors being extremely numerous. In the course of the concert Miss Purdy afforded several specimens of her ability, and that they were sufficiently varied may be inferred from the fact that they included Handel's "Up the dreadful steep ascending" (*Jephtha*), the song, "My lodging is on the cold ground," and Donizetti's duet, "Senza tanti complimenti." The first and third demanded, it need hardly be mentioned, highly trained powers of vocalisation, but Miss Purdy, nervous as she naturally was at the outset, sang the showy passages of Handel's air with commendable excellence of method and with considerable executive skill, while in the duet she displayed certain comic versatility, which practice will tend to confirm and improve. The native quality of her voice, the best features of which are in the lower and middle notes, was more distinctly tested in the old English song, which she sang with genuine tenderness and expression. Her reception was of a flattering and encouraging character, and her *debut*, in a word, may be accounted a success. Her conditors were Miss Edith Wynne, who sang in her own graceful and effective manner Crouch's "The cold winds swept the mountain's height," and a song by Madame Sainton-Dolby, described as "new," called the "White Rose." Mr. E. Perrini, of the Gaiety, the partner of the *bénéficiare* in Donizetti's duet, and who contributed a pleasant version of Rossini's "Miei rampolli," Mr. Frank Elmore, and that well-known firm of glee singers, Messrs. Foster, Coate, Montem Smith, and Winn. The instrumentalists were in the hands of Madame Strindberg-Elmore and Mr. Henry Holmes; Mr. H. R. Bird conducted.

## PROVINCIAL.

The subjoined is condensed from the *Nottingham and Midland Counties Daily Express* of May 3:—

"Last Tuesday evening Mr. Pyatt gave his third and, for the present season, last ballad concert at the Mechanics' hall. The audience was extremely large and brilliant. Mr. Sims Reeves was of course received with great enthusiasm, and the songs allotted to him were peculiarly adapted to display the marvellous quality, richness, power, and sweetness of his voice. Blumenthal's 'Message,' an exquisite composition, was rendered by our great tenor with all the delicate inflection and light and shade of expression the spirit of it requires. At the conclusion of the 'Pilgrim of Love,' the audience were vociferous in their demands for an *encore*, which, after a short pause, Mr. Reeves granted by singing with exquisite feeling, 'Good-bye, sweetheart, good-bye.' Signor Foli sang, as he always does, 'The Vicar of Bray' afforded him an opportunity of showing his powers of humourous expression; the fine tones of his voice were heard to great advantage in the duet with Sims Reeves, 'All's well.' Miss Edmonds sang with her usual archness and charming modulation of tone. Miss D'Alton, who appeared here for the first time, sings with good taste and correctness."

BISHOP'S STORTFORD.—A local paper says:—

Miss Amy Perry's concert took place at the Corn Exchange on Wednesday last, and was a thorough success; the audience comprising the leading families of the town and vicinity. The "bill of fare" contained some choice *morceaux*; but we will not attempt to enter into a detailed criticism. It will be sufficient to note that amongst the ladies and gentlemen present were several genuine lovers of the art who know when they hear, and can appreciate at its true value musical talent and ability, and they were pleased to express themselves highly gratified with the entire entertainment, and to speak in most flattering terms of the fair *bénéficiare's* performances on the pianoforte. Miss Amy Perry's playing was certainly deserving of the warm commendations and applause with which it was greeted; and the position she has now secured in the musical world must be most gratifying to her friends and fellow townspeople. The singing of the Sisters Doria received enthusiastic plaudits, and they were several times recalled. Mr. W. C. Bell also appeared to be a favourite with the audience, and was encored. Master Parker's wonderful command over the violin was not the least pleasing part of the entertainment, which, as a whole, has rarely been surpassed in Bishop Stortford.

SLOUGH.—A correspondent writes:—

“ Mr. Orlando Christian gave a concert at the Literary Institution on Monday last, which was well patronized. Madame Weiss, Miss Poole, Mr. Gustav Weiss, and Mr. O. Christian, were the principal vocalists; solo pianoforte, Miss Lazarus, R.A.M. Mr. Gustav Weiss was very successful in Kicken’s ‘Twilight is dark’ning,’ and ‘Anita’ (B. Richards). He sings with much sweetness and expression. Miss Poole sang ‘The Gleaner’ (C. W. Glover), and ‘They won’t let me out’ (Murphy), both encored; and Mr. Christian was recalled in ‘The Wreck of the Hesperus’ (Weiss) and ‘The light of other days’ (Balf). Mr. M. Kelly was solo cornet. Conductors, Messrs. Mellor and Summers.

NOTTINGHAM.—We extract the following from the *Daily Guardian* of Monday last:—

“ On Saturday the members of the Sacred Harmonic Society brought the season to a close by a performance of *Israel in Egypt*. Some years had elapsed since this grand oratorio was performed in Nottingham, and certain critics were rather sceptical as to the capabilities of the society in doing justice to the difficult choruses with which the work abounds. Candid critics, however, must have come away satisfied with the performance, which was indeed one of very great merit. There was one point in favour of the society which perhaps conduces to the result. The oratorio had had a thorough and prolonged rehearsal. *Israel in Egypt* was put in rehearsal some months ago. This had the effect of making members tolerably familiar with the choruses. Mr. Henry Farmer, the conductor, had spared no pains in attacking passages in which the chorus was weak, and much of the success of the performance may be attributed to his fine taste and appreciation of the composer. The concert of Saturday was a popular one, that is to say, the prices were low enough to place it in the reach of all classes of society. We are glad that the hall was well filled. There was not quite that appreciation which we might have expected, but after the more striking choruses, the applause was long and loud. Mr. E. H. Turpin, a great favourite with Nottingham audiences, accompanied the choruses and solos on the organ, there being no band.

#### A CRY FROM THE RANKS.

To the Editor of the “Musical World.”

SIR.—Your leading article in last Saturday’s issue must have received the thanks and assent of scores of young composers and musicians. It is a well known fact that, unless young composers have a good reputation, it is simply impossible for them to get their works performed. This in itself would be of little moment, if it were not essential for a composer’s progress that he should hear what he has already written. No wonder that England has produced so few composers! There is not one society in this country that invites “native composers” to send in MSS. of specified kinds, for inspection, with an understanding that the best shall be performed.”

All musicians are aware of the spirit which animates the Philharmonic Society. It is simply to perform well-known works and introduce foreign pianists (and other soloists) to the public. If this is not the case, I would ask why Mr. Sullivan’s Symphony in E has not been performed, and why have Mr. Franklin Taylor’s abilities as a pianist been so completely ignored? This season has witnessed the performance by that society of one of the lightest (if not trivial and commonplace) compositions ever written by M. Gounod, and the introduction of Mdlle. Brandes (a pianist), who is in every respect the inferior of Mr. F. Taylor.

I am not unmindful of the debt of gratitude we owe Mr. Manns for “unearthing” Mr. Sullivan; but I do not think the occasional performance of modern meritorious works meets the desideratum which you, Sir, acknowledge when you say “we want an encouragement of art which shall develop, or make known, talent now repressed.”

The question arises, until a “door of utterance” is open to unknown composers, What must they do? Either to wait patiently for an opportunity which may never occur (and which few can afford to risk), or drag themselves and their music before the public at the loss of some hundreds of pounds, probably, and no doubt justly (as critics cannot take into consideration the youth and inexperience of the young composer, but must judge him from the highest stand-point), adverse criticism, and nothing to set against this but the knowledge that he acted upon the advice of those most able to give the best—viz., the most eminent musicians of our day. I enclose my card, but remain, Sir, to the public,

Yours obediently,

A LATE ROYAL ACADEMY STUDENT.

April 30th, 1871.

BREAKFAST.—*Epps’s COCOA*.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite.—The *Civil Service Gazette* remarks:—“By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors bills.” Each packet is labelled: JAMES EPPS & CO., Homeopathic Chemists, London. Also makers of Epps’s Cacoine, a very thin evening beverage.

#### Shaber Silber across “Peter the Shipwright.”

Among the powerful monarchs who from time to time have figured on the operatic stage, Cyrus, Artaxerxes, Alexander, and Julius Cesar may be mentioned. Peter the Great, however, as a lyrical personage, was destined to eclipse them all. Five centuries must elapse before a good man may be canonized; but, in the case of Peter, it seems to have been held that a great man might be operatized within little more than half a century from the date of his death. Grétry presented the Muscovite hero in a singing capacity as early as 1790. Catherine (as in most of the *Peter the Great* dramas) was the heroine; and the critics of the period declared, on the strength of a Russian dance-tune introduced by the composer, that the work was full of “local colour.” The Russian historian Karamsin, liked it from a national point of view, and gave a long account of it in the narrative of his travels in various parts of Europe. The next composer to seize on Peter as a shipwright was Donizetti, whose *Falegname di Livonia*, one of his earliest works, was produced in 1819. Ten years afterwards, Adolphe Adam adopted the same theme, taking as the literary scaffolding of his first opera a libretto by M. de Saint-Georges, entitled *Pierre et Catherine*. Lortzing brought out his *Czar und Zimmermann* in 1837; and from then until now *Peter the Shipwright* has been a stock-piece in Germany. In 1853 M. Jullien produced at the Royal Italian Opera, his *Pietro il Grande*, and the following year Meyerbeer gave to the Opéra Comique, his *Étoile du Nord*, in which, as far as lyrical works are concerned, Peter makes his last appearance on the stage. More fortunate than other heroes, he has hitherto escaped the terrors of burlesque; but an Italian composer, whom we had almost forgotten marked him some time ago for his own, and served him up humorously to the musical public in an *opera buffa*. This was Vaccei (known by his *Romeo e Giulietta*), who, in 1824, offered to Parma *Pietro il Grande, ossia il Geloso alla Tortura*.

However, we have to speak, at present, of Lortzing and Mr. Hollingshead’s Peter, who, impersonated by Mr. Santley, has made a successful first appearance at the Gaetly. It is strange that this “musical drama” (as it is called in the playbill) with its wide popularity in Germany, should have been so long reaching England, where it will doubtless become a favourite. It is essential however, to its success that the principal part be played by an artist; and we look upon Mr. Santley as unquestionably the most efficient representative to be found in Europe. He looks and acts the character as well as he sings the music; and indeed in the dramatic he is quite as efficient as in the lyrical scenes.

Besides Peter the First, there is a second Peter working in the shipyard of Saardam, a deserter from the Russian army, with the surname of Ivanoff; and the plot is based on the confusion of the two Peters one with another and of both with other Peters of Dutch nationality. There are ambassadors, too—French, English, and Russian—each on his own post, instituting a search for the important Peter, and getting on the track of some Peter of no importance. In the course of the piece news arrives from Moscow of the insurrection of Strelitzes—the receipt of which information puts the ambassadors in motion; and in the final scene we behold for the first time the Czar in full Czarish costume, about to return to his “family,” as he has been in the habit of styling his subjects. Although not interesting as a drama, the piece presents good musical situations; and if half the dialogue that encumbers it were cut away, the libretto in its English form would not be a bad specimen of such productions. At present the musical pieces are divided by an unwarrantable amount of talk. The story would be intelligible without so much verbiage; and of two evils we would choose not to understand the story at all, rather than submit to so much explanation with the view of understanding it perfectly. The songs are well translated; and it is astonishing that one who proclaims himself author or adaptor of several very successful pieces (such as the *First Night* and *A Bachelor of Arts*) should have abstained from compressing the spoken dialogue. We can understand an author’s delicacy in such a matter, in dealing with his own work; but it is so easy to cut down the writing of another.

Shaber Silber.

VENICE.—Sig. Malipiero’s new opera, *Linda d’Ispahan*, has achieved only a moderate success at the Teatro Fenice.

MILAN.—The operetta *Sganarello*, produced at the old Teatro Rè, was anything but a triumph for the composer, Sig. D’Arcalis.

MOSCOW.—A project has been broached for celebrating next year the two hundredth anniversary of Peter the Great’s birth by a grand national Musical Festival, to be divided into two principal parts. It is proposed that the first part shall consist of a competition between Russian composers, and the performance of occasional pieces, or pieces written expressly for the occasion. The second part will be a kind of music-ethnographic exposition, at which the different races belonging to the Russian Empire will execute in their respective national costumes pieces of popular music, vocal and instrumental. It is reported that the Government has signified its intention of contributing one hundred thousand roubles towards carrying out the notion.

## MUSIC AT THE INTERNATIONAL EXHIBITION.

The vocal and instrumental concert, or "Exhibition of Musical Art," as it was somewhat pompously described in the printed programme which terminated the proceedings in the Albert Hall, on Monday last, began with a splendid performance of the overture to *Der Freischütz*, under the direction of Sir Michael Costa. The Hall being crammed (literally) in every part, the orchestral effect was much more encouraging than at either of the concerts given by the Society of Arts, or even at that organized by the Sacred Harmonic Society, when Mendelssohn's oratorio, *Elijah*, was essayed. A crowded audience seems to be one of the essential conditions of musical success at the Royal Albert Hall.

After *Der Freischütz*, the new pieces written expressly for the opening of the Exhibition were heard in succession, conducted by their respective composers. On such an occasion criticism would be out of place, and we shall, therefore, confine ourselves to a mere description of the plan and character of each work, more especially as we feel convinced that other opportunities of hearing and estimating them at their value will be forthcoming. To begin from the beginning—Italy was represented by Signor Ciro Pinsuti, a gentleman long resident among us, and deservedly held in high esteem. Signor Pinsuti's contribution was a four-part *chorale*, set to the subjoined stanzas of Lord Houghton :

" O people of this favoured land,  
Within this peaceful orbit met,  
We strike the chords with trembling hand,  
The voice within us falters yet;  
While on this point of time we stand,  
Shall we remember or forget ?  
" We must remember those good days,  
When first we bid the nations fill  
The fairy halls we dared to raise,  
By genius wed to earnest will—  
And all was pleasure, power, and praise,  
The fair reward of toil and skill.  
" So let this happy memory veil  
From present thoughts the later woe—  
Now that the blood-red clouds grow pale,  
Now that no more the trumpets blow—  
No more beneath the fiery hail  
Children in terror come and go.  
" Be this a feast of hope ! The flowers  
Of Spring the waste of War repair.  
The quiet work of happier hours  
Dispels the load of human care;  
For Industry and Art are powers  
That know no end and no despair."

The *chorale*, a smooth and scholarly piece of vocal harmony, in the key of A flat, was extremely well sung, and further confirmed us in an opinion already advanced, that choral music is likely more than any other to test decisively the acoustic capabilities of Albert Hall.

M. Gounod's motett, entitled *Gallia*, was in direct and strong contrast with the foregoing. Signor Pinsuti sings a song full of gratulation and hope; while M. Gounod, until his very last movement, is all sadness and despondency. The words of *Gallia* are taken from the *Lamentations of Jeremiah* (chapter 1, verses 1, 2, 4, and 12). The motett is published both with the Latin text from the Roman Catholic Bible and an English translation adapted from it, so as to meet the requirements of musical rhythm. It comprises an orchestral introduction and chorus—"Quomodo sedet sola civitas" ("Solitary lieth the city"), in the key of E minor; a soprano solo, in A minor—"Vide Sion lugent" ("The ways of Zion do mourn"); a chorus, with soprano solo, in C—"O vos omnes qui transitis per viam" ("All ye that pass by"), the second section of which "Vide, Domine, afflictionem meam" ("O, Lord, behold my affliction"), brings us back to the minor key of the opening; and a solo, leading to a chorus—"Jerusalem! Jerusalem! convertere ad Dominum Deum tuum" ("Jerusalem! Jerusalem! be converted to the Lord thy God"), which is in the major key, and, with wonderful brightness, dispels the gloom of all that precedes it. We have hinted that criticism would be just now out of place; but this need not deter us from saying how deeply M. Gounod has felt the theme of his own choice, how tenderly and beautifully he has treated it, and how his music is sure to excite the sympathies of all who desire to see the

great country of which he is one of the most distinguished sons restored to its normal condition of honour, prosperity, and peace. What *Gallia* meant must have been plain to every Englishman, as to every Frenchman present. We have merely to add that the solos in the motett were undertaken by Madame Conneau, known in Parisian circles as an amateur of remarkable ability; that the general performance, under M. Gounod's own direction, was admirable; and that the reception accorded both to the composer and his work was of the heartiest possible kind. France was worthily represented.

The Grand March by Dr. Ferdinand Hiller, who was invited as a matter of course to represent Germany, is a composition of appropriate brilliancy. The themes are vigorous, rhythmical, and to the purpose. The march is in the key of D major, with a trio in A and another in B flat. The execution by the orchestra, under the direction of the eminent composer himself, was all that could be wished.

Last, not least, England was represented, and again, we may add, worthily represented, by Mr. Arthur Sullivan, who contributed a dramatic *cantata*, entitled *On Shore and Sea*, the plan and character of which may be best explained by the "argument" supplied for the programme by Mr. Tom Taylor, author of the words :

" The action passes on shore at one of the many small seaports dependent on Genoa, such as Cogoleto, or Camogli, Ruta, or Porto-Ferio—in which galleys were manned and fitted out for her service—and at sea, on board, first of a Genoese and afterwards of a Moorish Galley. The Cantata opens with the fleet weighing anchor to the joyous song of the sailors as they heave at the windlass and spread the sail, and the lament of wives and mothers, sisters and sweethearts, left sorrowing on shore. Then the scene changes to the sea. Aboard one of the Galleys, in the midnight watch, the thoughts and prayers of the Marinajo go back to the loved ones left behind, and invoke for them the protection of our Lady, Star of the Sea. Month pass. The scene changes again to the shore. The fleet, so long and anxiously looked for, shows on the horizon, and the crowd flocks to the port to greet its triumphant entry, headed by the young wife or maiden, whose fortunes the Cantata follows. But the price of triumph must be paid. The galley aboard which her sailor served is missing; it has been taken by the rovers. Her beloved is captive or slain. She gives expression to the desolation amid the sympathizing sorrow of her companions. Her lover, however, is not slain, but a slave, toiling at the oar under the lash of his Moorish captors. He plans a rising on the rovers, and while they are celebrating their triumphs with song and feasting, possesses himself of the key of the chain to which, as it ran from stem to stern of these galleys, each prisoner was secured, and exhorts his fellow-prisoners to strike for their liberty. The galley slaves, after encouraging each other to the enterprise while they toil at the oar, rise on their oars, master the galley, and steer homewards. Re-entering the port, they are welcomed by their beloved ones; sorrow is turned to rejoicing, and the Cantata ends with a chorus expressing the blessedness of peace."

The music of Mr. Sullivan is full of interest, but the work is of too great importance to be dismissed in the few lines which just now are all we can possibly devote to it. It comprises no less than eight choruses, together with recitatives and airs for soprano and base voices, and more than one orchestral interlude, as striking and characteristic as the rest. In certain parts of the *cantata* the young composer has employed the strange intervals distinguishing the Oriental, and especially the Turkish and Egyptian styles of melody. He has done this, moreover, with eminent success, because he has done it in such a way that genuine music is never kept out of mind. From the brief orchestral introduction, which ushers in the opening chorus of sailors, to the end, there is always something to invite attention; and, in fact, hardly one of the ten "numbers" can be set aside as unworthy special notice. Mr. Sullivan himself conducted the performance, which was received with high favour, and, what is more, thoroughly deserved it. The solos were allotted to Madame Lemmens-Sherington and Mr. Wim.

After the *cantata* the overture to Rossini's *Semiramide* was played, under Sir Michael Costa's direction, with the same perfection as at the second concert given by the Society of Arts, though, coming so late in the programme, it scarcely excited the same enthusiasm. The National Anthem, for chorus and orchestra, brought the concert to an end. It should be added that the whole of the musical arrangements were confided to the Directors of the Sacred Harmonic Society, which alone would account for the excellence of the chorus, just as the presidency of Sir Michael Costa would account for the excellence of the orchestra.

## WAIFS.

Mr. Gustave Pradeau, the accomplished composer and pianist, has arrived in London from Paris.

Professor Glover's cantata, *St Patrick's Eve*, is announced for performance in Liverpool and Dublin forthwith.

An American paper referring to Madame Parepa-Rosa, says:—"She is convalescing fast, and will soon be thoroughly recuperated."

Ole Bull is rapidly progressing with his new book, *The Soul of the Violin*.

Miss Lina Glöver will sing at Madame Pratten's concert on Wednesday, the 17th inst., with other distinguished artists. Madame Pratten has put forth an interesting programme for the occasion.

The Cincinnati *Enquirer* says:—"The appearance of Miss Nilsson has developed more fools around newspaper offices in this country than anything that has occurred since the arrival of the *Mayflower*."

Nilsson excited the Zanesville *Times* to the following utterances:—"She can go up to fever heat or down fifty degrees below zero with as much ease as water runs off a goose's back. She flats and sharps with the accuracy of a pianoforte, and her voice dies away like the echo of the voice of mercy."

Dr. White, of Waterford, gave a reading on Wednesday evening in the Temperance Hall, Waterford, with vocal illustrations, of his musical Drama of *Comala, or the Irish Princess*, before a large and enthusiastic auditory. An efficient choir gave the choruses with effect. The worthy Doctor, besides reading, presided at the pianoforte.

A rich but ignorant lady of Boston, who was ambitious that her conversation should be up to the transcendental style, in speaking of a friend, said:—"He is a *paragraph* of politeness!" "Excuse me," said a wag sitting next to her, "but do you not mean *parallelogram*?" "Of course I meant *parallelogram*," replied the ambitious lady; "how could I have made such a mistake?"

According to an American paper, a new fantasia, *The Fall of Paris* has just been published in London. It describes the flag of truce, the parley, the sentinel on guard, the surrender, and, finally, the English feeding the Parisians. The rattle of the knives is said to be in sharps, the hunger expressed by reduced sevenths, the Parisians beg in flats, while the accompaniment played by the Germans is in inverted chords, and the Parisians follow in runs.

Is it an argument, we wonder, for or against the education of women that a certain female novelist in New York is described as "Not exactly beautiful in appearance," and as being, like all successful literary ladies, "a little spoilt, highly conceited, and ready to fight a battle with her hereditary enemies, the male sex, on the slightest provocation?"

A musical instrument resembling a flageolet, made and used by Russian American Indians, has been presented to the Gilbert Museum at Amhurst. "It is made of the black, fine grained shale, which is so much used by them in the manufacture of pipes, idols, and other implements for use or ornament. It is a beautiful work of art, and reminds one very strongly of many Egyptian relics."

A New York organist whose performance had been criticized by a music committee, thus retorts:—

"Your organ is, without doubt, one of the most wretched machines of the name to be found anywhere. It rattles, it wheezes, it squeaks, it snorts, it grunts, it groans and grunts, it blows like a fish-horn, and puffs like a locomotive, it thumps, it whimpering, snuffles and whines, it lows like a cow, neighs like a horse, and brays like an ass—and yet you wonder that the music is unsatisfactory."

Mr. J. Balsir Chatterton, a son of the late lamented harpist, having retired from the army on half-pay, owing to some complaint in his leg which unfit him for active service in India, has been studying singing for some time, under Signor Sangiovanni, at Milan. Report says he possesses a tenor voice of fine quality. Mr. Chatterton, who was recalled to London on the death of his father, returns shortly to Italy, stopping to take the baths at Aix, to assist his cure.

A letter in the *Times* of Friday week, describing the present appearance of Paris, says:—"Every quarter of an hour a battalion of the National Guard marches by in the direction of the Western Gates, drums beating and clarions sounding—bands they have none, for no military music has been heard in Paris since the beginning of the war. Nearly every band existing at that time was captured by the Prussians." What a pity we Londoners didn't know the Germans were anxious for captives of this sort! We have here whole hordes of unmusical vagabonds, their own countrymen too—German bands—whom we could dispense with, and would export without a murmur. Here's "benevolent neutrality" for you!

Miss Bouvierie's (Mrs. Francis Drake) Costume recital at St. George's Hall, notwithstanding the high price of admission, was well attended. Selections from Lord Byron's "Heaven and Earth"; Pope's "Abelard and Heloise"; Milton's "Paradise Lost"; Moore's "Fire Worshippers"; and Mr. R. P. Wilton's "Boadicea" (written especially for Miss Bouvierie), were given with more or less success. Between each piece, Madame Anna Jewell and Miss Rebecca Jewell, R.A.M., sang some vocal pieces with their accustomed effect, accompanied on the pianoforte by Mr. M. Watson.

**ORGANS IN PLACES OF WORSHIP.**—The growing desire for organs in places of worship of almost every denomination appears to have no limit. By the firm in Hull (Forster and Andrews) no less than eight organs, as particularized below, have been completed in churches and chapels from March 25th to April 25th, one month in this year. We should think that so many have never been erected by one firm in so short a period before, as the smallest instrument referred to has two sets of keys and pedal organ. Taney Church, near Dublin; Independent Chapel, Bacup; St. Andrew's Church, Kelso; Bishoppton Church, near Stockton; Llandygwyth Church, South Wales; Caythorpe Church, Lincolnshire; Spittlegate Church, Grantham; Oldecote Catholic Chapel, near Tuxford.

## REVIEWS.

*Boosey's Royal Edition of Operas*. Edited by A. SULLIVAN and J. PITTMAN. "Lucia di Lammermoor." [London: Boosey & Co.]

The distinguishing characteristics of this sumptuous edition are well known, and we need only say, with regard to *Lucia di Lammermoor*, that it is, in all respects, equal to the earlier volumes. Admirers of Donizetti's popular opera can now regale themselves upon its music to their heart's content.

*Novello's Octavo Edition of Operas*. Edited by NATALIA MACFARREN. "Il Trovatore." [London: Novello, Ewer, & Co.]

This edition of Verdi's opera is marked by all the editorial care and all the completeness we have before pointed out in regard to the series generally. The publishers abate nothing of their determination, manifested at the outset, to do their work in a manner as faultless as zeal and enterprise can make it. How much the public owe to their spirited efforts, and the efforts of others labouring in the same department, need hardly be pointed out.

*The Whirlwind*. Grand Galop Brilliant pour le pianoforte, par W. F. TAYLOR. [London: R. Cocks & Co.]

We have here a spirited and effective composition, not difficult, yet not easy enough to deserve the contempt of those who pride themselves on key-board dexterity. Why the affectation of a French title? Is not our honest English tongue good enough to describe a galop?

*The Siren's Spell*. Song. Written by J. L. LYONS; composed by W. F. TAYLOR. [London: Cramer & Co.]

Here is again the old story of the siren enticing a deluded mortal to her "coral halls." Mr. Taylor is happier—musically speaking—with the temptress than with the tempted; his setting of the invitation in the subdominant key of E flat, being at once good *per se* and a grateful contrast. But the entire song deserves—as songs go—a favourable notice.

*Three Songs for Voice and Piano*. I., "Memory Green"; II., "Friends Again"; III., "I heard the night winds sighing" (Spirit voices). By W. F. TAYLOR. [London: Duncan Davison & Co.]

The first of these songs is old-fashioned both in the simplicity and character of its melody and accompaniment; whoever, therefore, desires a change from the pretentious, yet vapid and sickly, "expression" now in vogue, will find it here. No. II. is not before us; and we can say nothing about it; but there is evidence in favour of No. III., on the very title page; seeing that the composer of "I heard a spirit sing" might be expected to treat of "Spirit Voices" in a popular manner. This expectation he has fulfilled, and we know no reason why "I heard the night winds sighing" should not find equal favour with its successful predecessor.

*March of the Choristers*. By ALFRED B. ALLEN. [London: Novello, Ewer, & Co.]

This March is intended either to suggest a procession of choristers, or to accompany its progress. In the former case we see no special descriptiveness; in the latter it should have been written for the organ. But "what's in a name?" for, under its present title, Mr. Allen's composition is just as acceptable as it would be if endowed with any other. We are not sure that there is much either to praise or blame in the March. It presents a steady sequence of phrases in common time, dignified in style, occasionally effective, and nowhere original.

*Rustic Dance.* Impromptu for Piano. By W. F. TAYLOR. [London: Wiley & Co.]

We have translated Mr. Taylor's French title as a protest against a fashionable but silly procedure; and now go on to say of his music that it is lively, if somewhat monotonous, in its unvarying rhythm. The piece is adapted for beginners, as a lesson in lightness and delicacy of touch.

*Why Shouldn't we be Jolly?* Written and composed by CHARLES LAWRENCE. [Weippert & Co.]

The poet himself answers the question of his title. He says, or makes his imaginary locutor say:—

"So, girls, be cheerful as you can,  
If married you would be,  
For scores of men are looking out  
For a jolly girl like me."

Here, then, is a reason for "jollity," appreciable by the fairer half of humanity, at least, to say nothing of "scores of men." Mr. Lawrence's verses being limited to the inculcation of cheerfulness, are unobjectionable in tendency, while his music is quite good enough to serve as a means of enforcing their moral. We observe that the song is adopted, by Miss Annie Adams, who, we have no doubt, sings it in appropriate character.

*The Fairy's Ring.* Duet for equal voices. Words by W. EGERTON; music by W. F. TAYLOR. [London: Duncan Davison & Co.]

A simple, easy, and tuneful duet, well adapted for home use and home favour.

*Musical Treasures:* A Complete Repertory of the best English and Foreign Music. Edited by Dr. J. W. BERNHARDT. "My Normandy." [London: Walter Dicks & Co.]

FREDERIC BERAT's popular song, "Ma Normandie," is here presented in a cheap form, with English and French words. The charm of the melody will, no doubt, make for it many admirers.

*When the Band begins to Play.* Written and composed by G. W. HUNT. [London: Weippert & Co.]

A LADY (personified in public exclusively by Miss Annie Adams) has fallen in love with the leader of a band, and "when the band begins to play" she naturally feels—to use her own words—"awfully jolly." Such is the groundwork of Mr. Hunt's song. The music is to match.

*In Childhood with Crown and with Sceptre.* Song from *Peter the Shipwright*. Composed by LORTZING. [London: Boosey & Co.]

We have already stated our opinion of the ballad for which Mr. Santley wins an encore from the Gaiety audience night after night. It will suffice now to direct our readers' attention to the fact of a separate publication of the piece by Messrs. Boosey and Co., who, we may also state, have issued the entire opera in a very cheap and convenient form, and with the libretto used at Mr. Hollingshead's theatre. Those who may have been excited to curiosity by the reports of Lortzing's music will be glad to learn the fact and to profit by it. We can promise them abundant entertainment for their money.

*Lillie's First Music Book* (with pictures). An elementary pianoforte instructor, written on an entirely new system for children. By a Lady. [London: Boosey & Co.]

We are very sure that when Lillie meets the "Lady" she will give her some hearty kisses. Lillie has no better friend in regard to one branch of her education than the author of this pretty volume, which smooths away difficulties, and leads the youthful student gently on by a path so easy that progress is a pleasure. Lillie, in fact, hardly knows that she is doing anything like work, so she takes up exercise after exercise, and learns fact after fact, all so nicely graduated that she is ready for them exactly when they come. We cannot enter into details. Those who have Lillies at home, and want their youthful spirits worried as little as possible by elementary studies, should make a note of the book here recommended, and may take our word for its excellence.

*From Fleeting Pleasures.* The Hymn of Brother Clement, transcribed for the pianoforte by F. STANISLAUS. [London: Boosey & Co.]

We suppose there are people who take pleasure in having favourite hymn tunes dressed up as pianoforte pieces; and to such the effusion before us will be welcome. For our own part, we think hymn tunes are better let alone by the transcriber, who may surely find ample scope or his labours elsewhere.

*The Linden Waltz.* By HAMILTON AIDE; transcribed for the piano by F. STANISLAUS. [London: Boosey & Co.]

In this case Mr. Stanislaus has met with an appropriate subject for the peculiar treatment of which he is a master. The transcription is not difficult, though showy and effective to a degree which will secure extensive favour among those by whom Mr. Aide's song is known and admired.

*Lusitania.* Grande Marche, par SIR J. BENEDICT. [London: Duff & Stewart.]

As this march embodies the composer's "respectful homage" to the King of Portugal, and as French is the language of courts, we have not translated Sir J. Benedict's inscription. The music is good in an respects; clearly written, tuneful, and effective; less marked than many other works from the same hand by a restless tonality; and thoroughly characteristic of the veteran author's best style. As a march for the pianoforte, "Lusitania" has irresistible claims.

*The Angel of thy Love.* Song. Poetry by LADY JOHN MANNERS; composed by VIRGINIA GABRIEL. [London: Duff & Stewart.]

This song shows little imagination, and an unvarying accompaniment of the most monotonous character induces weariness. In some respects, however, it is a good thing of its kind, the melody being suited to the words, and consequently expressive.

= FLORENCE.—*Il Calotto*, by Dechamps, has been produced at the Pergola, but with only moderate success.

GENOA.—The new opera, *La Colpa del Cuore*, by Sig. Cortesi, has been favourably received at the Teatro Carlo Felice.

#### MUSIC RECEIVED FOR REVIEW.

BOOSEY & CO.—"On Shore and Sea," cantata, by Arthur S. Sullivan.  
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